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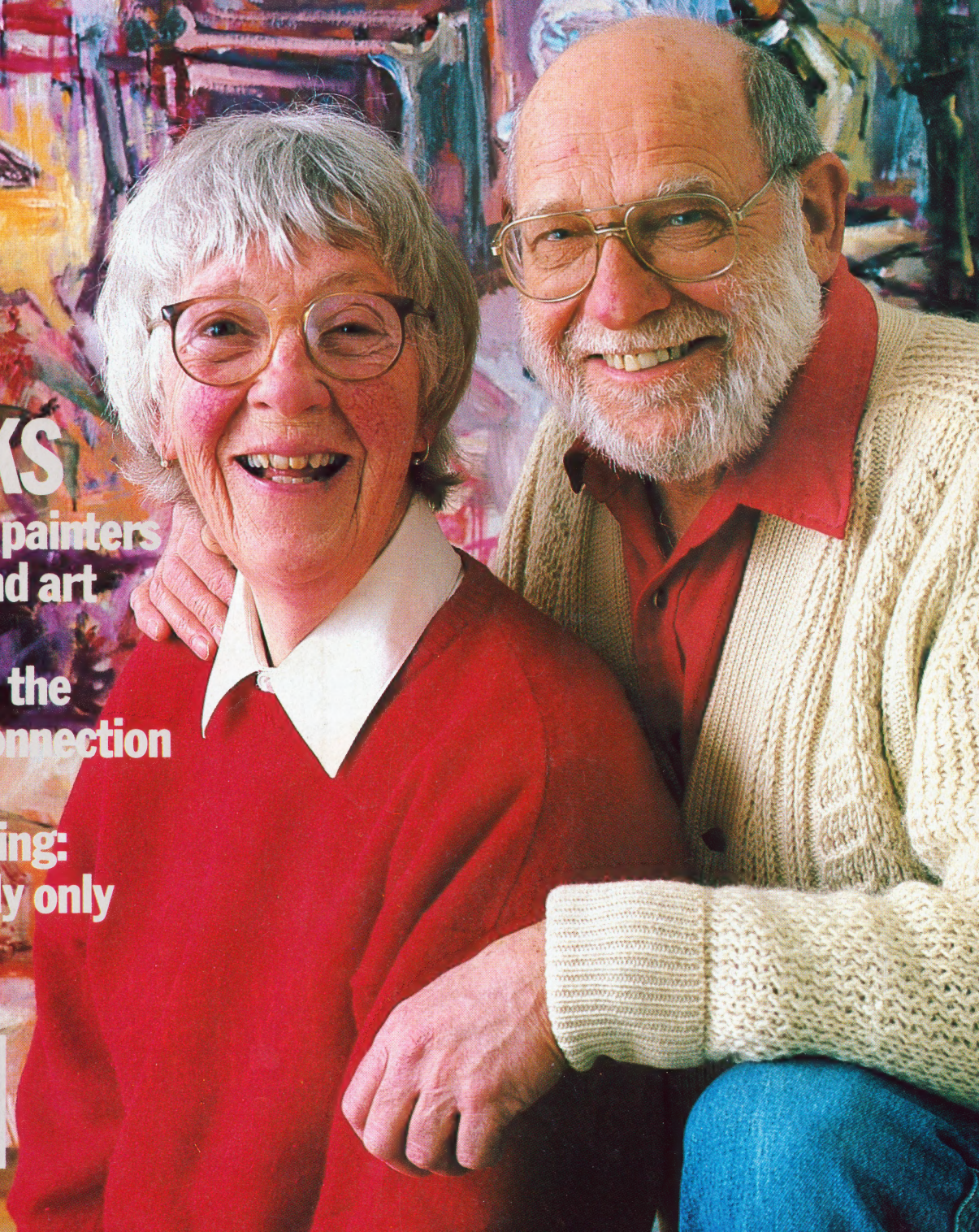


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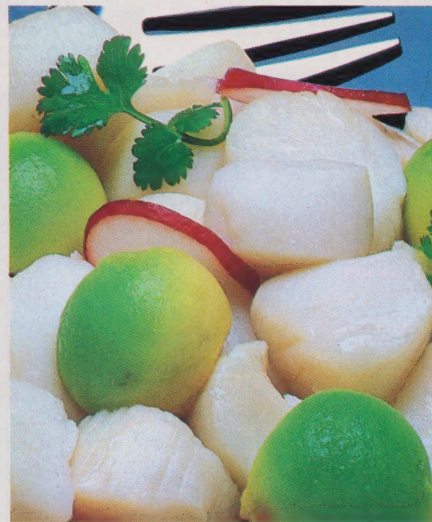
Vol. 10 No. 3



COVER STORY

They've been together for many years now but in the world of art, it's their individuality that defines Fredericton's beloved Bobaks. **PAGE 13**

COVER PHOTO BY MICHAEL SAUNDERS



FOOD

Even though it's hard to get tired of freshly cooked seafood, a little change never hurts. Lobster in brine, pickled oysters and Scallops Seville with Avocado are elegant and easy. **PAGE 22**

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FLASHBACK

The prohibition of alcohol during the '30s had far-reaching effects — most of them involving less-than-savoury characters. The Atlantic Provinces weren't left out. **PAGE 28**



FASHION

For Atlantic Canadian brides and grooms who seek home-designed wedding apparel, for smart sportswear, for simple elegance in nightwear see our special section. **PAGE 39**

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PUBLISHER'S LETTER

Appreciating our writers

There is a bright side to the snowstorms, the freezing rain, the sleet, the bitter winds and all the other features of this season's weather and the way it often disrupts daily life. You can count on having unexpected breaks when you're stormstayed, when you can't go out, when you've cancelled plans that depended on decent weather. When this happens, there's nothing like a wonderful new book that you can read at a leisurely pace, stopping from time to time to reflect.

My recommendation for this winter is a kind of book very few of us would think of reading for interest and pleasure. It's a book of literary criticism, called *Under Eastern Eyes*, and the author is Janice Kulyk Keefer.

What Keefer sets out to do is to describe the literature of the Maritimes, to tell us (and the rest of the world) what is special about the work of our writers. The writers whose work she discusses include all our best — Alistair MacLeod, Ernest Buckler, Thomas Raddall, Charles Bruce and many others. When Keefer is writing about books you've already read, I found that you discover new ways of thinking about what is really happening in these books — and you gain new insights. When she writes about books you haven't read, the effect is often to make you want to pick them up and read them.

Take, for example, her comments on Charles Bruce's great (but today, almost universally unread) novel *The Channel Shore*. This book was written in the late '40s and early '50s. It was a considerable commercial success at the time it was published, and it was also well reviewed. Keefer explains why *The Channel Shore* is one of the most important novels of all time for Maritimers, in part because of the way it acknowledges and celebrates the role of community in people's lives here. Community is a subtle idea; it doesn't mean simply the people who all live in the same place, or people who share a specific interest or concern. The Nova Scotian locale in which Charles Bruce grew up and where he set his novel is the basis of a community which has a strength and importance which the whole novel (as Keefer explains) delineates.

Keefer's book is telling us that we have a very strong literary tradition, one that we should know because it speaks to us about ourselves, our region and our uniqueness.

And she's saying more than that. Literary criticism doesn't exist in isolation from the rest of the world, any more than writers exist in isolation. There are

fads and fashions amongst the critics and commentators on novels just as there are in other areas — and there is a certain amount of power politics too. It's no surprise to learn that mainstream critics in Canadian literature have not had much to say about much of the work of Maritime writers.

If the work of our writers is to be read, understood, appreciated and celebrated, it is going to be done right here in this region.

Keefer's book is a landmark in that effort — and in the larger cause of developing and strengthening the cultural life of the Maritimes. While many Maritimers may feel self-confident in their identity as Maritimers, we all operate in a climate of opinion where this region is regularly put down, laughed at, ridiculed and considered to be the nation's welfare case. The rest of Canada knows virtually nothing about us, except that we get a lot of government subsidies and produce a lot of fish.

They don't know a lot about our heritage and traditions. From their point of view, Canadian history starts in 1867. For most people in this country, "The East" means Ontario and Quebec. We hardly exist in most Canadians' mental map of the country.

All of this goes for our literature too. You won't find our writers in the anthologies, you won't find our finest works cited by the critics. We're unknown, unrecognized, uncelebrated.

But — let's face the fact — we ourselves don't know nearly enough about ourselves. We may have a common sense of our regional identity, an oral tradition regarding our place in the Canadian federation and how we became a have-not region, an instinctive solidarity with others from this region when we meet in Ottawa or Toronto. But we don't know nearly enough about our own writers, our own achievements, our own history and heritage.

That's where Janice Kulyk Keefer's book comes in. She does something that the best critics do — she is our voice, talking about our literature, telling us about its value and its strength.

Her book helps tremendously in our self-definition and self-discovery. And it continues the essential work of explaining this part of Canada to the rest of the country — and the world.

— James Lorimer

(Janice Kulyk Keefer's book *Under Eastern Eyes* is published by the University of Toronto Press, and is available in paperback.)

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FEEDBACK

Questions "Innovation" and "Insight"

Full credit to *Atlantic Insight* for its Atlantic Innovators (Jan.'88)! For the idea, that is.

But who indeed are the real innovators in Atlantic Canada? Claris Rudkowski of Happy Valley-Goose Bay, Labrador?

Poor Claris! She bravely battles against the likes of Oxfam, Project North, Project Ploughshares (both representing Christian churches), the Canadian Peace Alliance, Germany's Green Party, and all the other "powerful organizations, with all their money and resources." To say nothing of the dreaded adversary, the British Anti-Slavery Association.

Against these weighty foes, she must struggle at the helm of the Mokami Project Group, which was awarded \$140,000 in June of 1986 by federal minister John Crosbie, to further the cause of the Goose Bay air base. With only the paltry forces behind her of the Chamber of Commerce, the department of defence and the PC government of Canada, she publicly derides the claims of the Innu (Indians) of Labrador and Quebec whose land and way of life is being threatened by low-flying supersonic jets from NATO countries.

And what is so innovative about accepting another grant of one-half million dollars in the fall of 1987 from the same John Crosbie and for the same reason?

Indeed she has publicly denounced the Happy Valley-Goose Bay Ministerial Association who advise caution towards the proposed NATO base. She is publicly outraged at the recommendations of the International Human Rights Association and of the Canadian Public Health Association who have made independent studies of health and human rights and environmental concerns and who urge a moratorium on further increases of military flights until the results of the FEARO (Federal Environmental Assessment Review Office) hearings are in. Many other groups are conducting independent studies for this hearing besides the Mokami Group, with their financial backing from the government which is determined to rent Labrador to NATO. Is this "being more in control of our own lives?"

In fact, many people in her own community are increasingly alarmed at their job replacement by the military, and disturbed by the local businesses which are unable to survive against out-of-province competition.

As one of those "outsiders" who considers herself a friend of the powerless Innu and of all Natives of Canada, my sympathies also lie with all Labradorians and their problems of unemployment and lack of services. But as a resident of Atlantic Canada, I continue to question

grandiose promises of jobs and prosperity that never come. And with hopes for peace in the air, why prepare for WW III on Canadian soil.

Where is our innovation and true Atlantic insight?

Betty Peterson
Halifax, Nova Scotia

The ire of Innu sympathizers

My ire was raised at the recent shower of accolades on Claris Rudkowski *The Atlantic Innovators of the Year* (Jan.'88). I lived in Newfoundland during the founding of the Concerned Citizens for

a Positive Future (enlarged into the Mokami Project Group after an infusion of \$140,000 from the federal government) and am well aware of the activities of Ms. Rudkowski and her business colleagues.

Your mention of her as a community exemplar who battled against great odds to rally the citizens of Happy Valley-Goose Bay in opposition to the meddling of "powerful organizations with all their money and resources" is one that any critical reader will find hard to swallow. Ms. Rudkowski had the financial and political backing of the Canadian govern-

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FEEDBACK

ment. Her real opponents are not powerful international organizations but the Innu of Labrador and Quebec, a people already marginalized by that same Canadian government and people such as Rudkowski who so eagerly support it.

The Mokami Project's primary mandate is to silence the Innu and their supporters who are resisting the militarization of Labrador. The implicit support of such work by *Atlantic Insight* is surprising, especially given the fact that your magazine has documented the plight of the Innu in Labrador, *Special Report — Labrador: the worst problems in the Canadian North* (Oct.'86).

Contrary to what Rudkowski may claim, militarization will not mean future survival — for the Innu or for us.

Colleen Lundy
Ottawa, Ontario

Setting the record straight

I would like to correct any possible misleading impressions related to the *The Atlantic Innovators of the Year* (Jan.'88) article in *Atlantic Insight*. When I accepted the nomination I did so as president of NAUTEL.

Initially I suggested it would have been more appropriate if Dennis Covill was nominated. NAUTEL was founded in 1969 by Dennis Covill who was president throughout the difficult formative years. The company was successfully established in the radiobeacon market by 1976. At that time I assumed the position of president and Dennis became both chairman of the board and director of research. The credit for the technological breakthrough in NAUTEL's products belongs to Dennis Covill and the company members working with him.

Realizing the personalization of this award I felt that I had to impress upon *Insight* readers that there had to be innovative ideas designed into products to enable NAUTEL to develop markets around the world successfully.

I would like to thank you for this honour which I am pleased to accept on behalf of NAUTEL.

David Grace
President, NAUTEL
Hackett's Cove, N.S.

Credit where credit is due

My letter concerns the article on NAUTEL in *The Atlantic Canadian Innovators of the Year* (Jan.'88). As the wife of its "founding father" (note the singular) and in response to many calls of protest from readers familiar with NAUTEL's history, I wish to say the following:

As a brief, summary comment I'd suggest that the article is a little in error and somewhat short of the truth in telling NAUTEL's story.

My husband Dennis conceived of and created NAUTEL by himself except that

Community schools keep Islanders closely knit group

Community schools on P.E.I. use the volunteers effort people for chance to learn a new hobby and make new friends.

The Prince Edward Island Community Schools Association (PEISCA) is a non-profit organization that provides a wide range of community-based programs and services to Islanders. The association was founded in 1971 and has since grown to include over 100 member schools across the province.

The association's programs are designed to provide a safe and supportive environment for people of all ages and abilities. These programs include adult education, day camps, and community centres. The association also provides a range of support services, including counselling and financial assistance.

The association's programs are funded by a combination of government grants, private donations, and fees paid by participants. The association's goal is to provide a high-quality, affordable program for all Islanders.

The association's programs are a vital part of the community. They provide a place where people can learn, grow, and connect with others. The association's programs are a testament to the power of community and the importance of lifelong learning.

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Community schools keep Islanders closely knit group

Community schools on P.E.I. run by volunteers afford people the chance to learn a new hobby and make some friends

Twelve years ago, Don Maxfield of St. Eleanors, P.E.I. visited his local community school to enroll in a conversational French course. At the school, they told him that no French courses were being offered because they hadn't been able to line up an instructor. So Don went out and recruited one, then he joined the local organizing committee and helped set up a new community school in the area.

Today Don Maxfield is the provincial co-ordinator of the Prince Edward Island Association of Community Schools, the only paid worker in a network of about 900 volunteers that will, this winter, provide night classes for over 5,000 Islanders. It is a school system like no other in Canada.

The history of P.E.I.'s community schools is rather short; this year will mark its 23rd anniversary. But the roots of the movement go back farther, to the 1950s when, with the mass exodus of farmers to the big cities, Islanders started banding together to fight the decline of the rural community.

The '60s brought school consolidation to the Island, and with it, the end of hundreds of locally controlled school districts and village school houses.

In 1965, a group of rural clergy members and other concerned Islanders formed a committee to identify the reasons why rural communities were coming apart. Out of this committee came the Rural Development Council (RDC), and out of (RDC) came Rudi Dallenbach, the "Father" of P.E.I. community schools.

Dallenbach, a native of Switzerland, came to P.E.I. in the early '60s with a background in Danish Folk High Schools.

The following year 14 schools were operating, the year after that, 20. In the second year of operation, using provincial funding, a provincial co-ordinator was hired and in 1976 the community school workers incorporated themselves as the P.E.I. Association of Community Schools. The association's birth as an instrument of social change, and its vision for the future is stated clearly in its letters of incorporation. At the top of the list, under by-laws, objects and purposes, it states, "To promote the vitality and

independence of Island communities."

This year, 37 community schools will be operating under the association's umbrella. In Dundas, a small community in the heart of Kings County, residents will have a choice of 10 different classes this winter, thanks to the efforts of the local volunteer organizing committee.

The chairperson of the Dundas school is Sarnia, Ont. native, Yvette MacLeod and the story of her involvement with community schools is a perfect illustration of what the system does so well.

"The first year I moved to the Island I didn't know anyone. The United Church minister suggested I get involved in the community school and I said 'Sure.' I didn't even know what they were. That was six years ago and I've been involved ever since. What community school means to me is meeting people and making friends," says MacLeod.

Classes in Dundas are held Monday evenings at the Consolidated School, and last year 83 students took part. For her work with the local school, and her volunteer efforts as secretary of the provincial association, Yvette MacLeod was honoured last year as "Volunteer of the Year" by the Canadian Association for Community Education (CASE). CASE has also recognized the P.E.I. Association, naming it "Organization of the Year" in 1986. "They said we were on the leading edge of the community school movement in Canada," says Maxfield.

"There's no other system in Canada like this and the difference is that it's a people organization. It's controlled by the local people and they're fiercely committed to it. Other schools are being run by school boards with hired professional educators. They make \$30,000 to \$40,000 and do what our volunteers are doing. The emphasis here is on working, sharing and learning together."

Maxfield, who never did get to take his Conversational French course, calls P.E.I.'s community schools "happiness factories."

"I heard on the radio that Newfoundland was recognized as the happiest province in Canada. I disagree, I think P.E.I. is. But even if it isn't, I think another four or five years of community schools will make it that way." ☑

friend and colleague, Patrick Taiani, agreed to join him as co-venturer at the start. The acclaimed technical breakthrough which made solid-state transmitters a reality and laid the foundation stone for NAUTEL's future growth was his alone. At the time of the Ministry of Transport \$500,000 contract award for these unique transmitters, NAUTEL consisted merely of Dennis, Patrick and one employee, and was located in our basement.

Since that time and up to the present, every new NAUTEL product breakthrough has originated from the same source — Dennis' creative, inventive ability. He is their only technical inventor/innovator to date and to find and coach someone to continue this role beyond his eventual retirement is his most urgent task.

I know that Dennis is very proud of those who have worked and continue to work with him and that he considers himself to be just one member of a skilled team.

I trust that this will appease the irate readers who have been calling me about this article.

*Renee Covill
Tantallon, N.S.*

Gentrification report applauded

Congratulations to Robin Metcalf and *Atlantic Insight* for *Real estate versus real life* (Jan.'88) — a most interesting and informative report on the battle being waged against gentrification by the Gottingen Street community. Gentrification is a modern urban phenomenon that is chasing low and moderate-income citizens from their homes all over the country.

In Montreal alone an estimated 30,000 homes, apartments and rooming houses have disappeared over the past 15 years. The wrecker's ball and the renovators' white paint have metamorphosed the downtown landscape, leaving condominiums and four-star restaurants in their wake — where once proud communities stood.

All is not lost yet, however, thanks to people like Valerie Carvery of the Gottingen Main Street Programme who are fighting back. They need the help of all three levels of government — municipal, provincial and federal — whose representatives are elected to ensure a healthy and just balance between all sectors of society, and this certainly does not mean robbing the most vulnerable citizens of their very homes. Municipal zoning laws to curb demolition and safeguard established communities, and co-op housing projects are just two examples of the means our governments possess to stem the gentrification tide.

In a democratic society, decent, adequate housing should not be a privilege; it should be a right.

*Paula Kline
Community worker
Montreal, Que.*



JUSTIN HALL

Stability on "the Rock"

A recent lifestyles study uncovers some surprising facts about the health status of Newfoundlanders

A survey of Newfoundlanders' lifestyles in the 1980s discovered they drink and smoke more and consume a less healthy diet than other Canadians. It also found that despite distressingly high unemployment rates and poverty, Newfoundlanders enjoy stable mental health and have a suicide rate less than half the national average.

The Newfoundland Health Review, compiled by the public health section of the provincial government, "is an attempt to document the health status of Newfoundlanders in the mid 1980s," says Dr. Kevin Hogan of that department.

The review traces the impact of environmental, biological and lifestyle factors on the province's general health. It also illustrates the changing picture of health since Confederation, when health services were much improved.

Innoculation against communicable diseases has virtually wiped out illnesses that terrified communities in the past — measles, polio, tuberculosis (although tuberculosis still strikes some native communities). Now, cancer is the main cause of death for women aged 25 to 64, while accidents claim most males aged 25 to 44.

The average life expectancy has risen to Canadian levels, with men living slightly longer and women slightly shorter lives than their mainland counterparts. Newfoundland women can expect to live about seven years longer than Newfoundland men.

The review included some surprises. While Newfoundlanders have a reputation

for heavy drinking, they have the lowest rate of alcoholism in Canada. (This is determined using a formula based on the number of deaths from cirrhosis.)

Despite some bright moments, the review found many of Newfoundland's health problems had direct links to its social and economic predicaments. "Unemployment, poverty and low levels of education are all interrelated and associated with poor health status," the report states. Inadequate income which means poor nutrition and practising poor eating habits such as skipping breakfasts, something Newfoundlanders do more than the rest of the country, contributes to the problem as well.

Other environmental factors include family structures, air quality and noise levels (but not the weather, although Dr. Hogan thought that might be interesting to examine). Newfoundland has a low divorce rate, a decreasing birth rate, and, states the report, "the largest proportion (of all the provinces) with a common ethnic background."

Strong similarities in background mean Newfoundland has a very high incidence of genetic isolation. "Unlike other European communities where investigators have found a rapid loss of genetic isolation, this phenomenon persists in Newfoundland and is not expected to change," according to the report.

"There's not a large in-migration or out-migration of people," says Dr. Hogan.

Newfoundland is the least-preferred destination of people moving within Canada, and with thousands of people leaving the province each year, it is the

only province whose population is actually declining.

Along with these environmental and biological factors are lifestyle conditions. These are things people have some control over, such as smoking and drinking. Not surprisingly, smoking emerged as a major, preventable cause of death and disability. Another area earmarked for improvement is general physical fitness.

"Public health units all over the province will be using this report to plan their programs," says Dr. Hogan. "There will be more emphasis on prevention, and on promoting physical fitness and healthy diets."

These lifestyle flaws don't seem to be getting people down, and neither does the province's social environment. And this puzzles the people who study incidents of crime and suicide. Why does Newfoundland, with rates of poverty and unemployment that have been called a national disgrace, remain so stable?

"Basically, it's Newfoundlanders," says Dr. David Aldridge, also of the Department of Health. "It's easier to explain a high suicide rate than a low one. People talk about more cohesion in a family, or a more organized society, but that's just speculation. A high unemployment rate is generally associated with a high suicide rate, but no one knows why it's so low here."

"The actual numbers are something like six per 100,000, or about 30 a year. That's still too many, but it's so low that another one or two a year pushed the rate up. There are very few under 16, there are three to five deaths a year of people under 20. Most of them are boys. They are very difficult to prevent, but people are 'gung-ho' on coming up with a prevention plan."

"But it's a very stable, very low rate," says Dr. Aldridge. "And I would love to know why that is."

That puzzlement is echoed by Elliott Leyton, an anthropologist with Memorial University and author of *Hunting Humans*. While the problem of social violence was not covered in the review, Newfoundland's low rates of that certainly add to the quality of life in the province.

"Normally we assume inequality and deprivation — poverty and unemployment — are the primary social factors creating violent crime," says Leyton.

"But Newfoundlanders don't know this. They're not following this at all. We should have the highest rates of violent crime and homicide in North America. It's absolutely opposite of what we expected."

While "private crime" such as family violence is a problem, "it's unlikely that an individual would be exposed to random public violence. It makes you realize how culturally specific these kinds of rates are."

Counting on the Commerce may not work in this case

Eleven women in Antigonish, N.S. have taken on the Bank of Commerce in a dispute over wages and working conditions

by Valerie Mansour

Marion MacDonald had worked as a ledger keeper in the Antigonish Bank of Commerce for years before she thought about a union. "Things had gotten bad at that point," she says. "The Bank started to say you have to sell now. They were setting up targets for us and our wages were still pitiful."

The union, Local 2107 of the Union of Bank Employees, including tellers, clerk/typists and discount clerks, was organized and certified without management's knowledge. "Eleven women and no one squealed," is how one worker describes it.

On November 23, 1987 — two years after that certification, the workers hit the picket line for a 15 per cent increase across the board. They decided they couldn't tolerate their average wage of \$15,000 or their lack of control any longer. "It's a stressful job," explains MacDonald. "You're on your feet for seven hours a day. You have to deal with irate customers. You have the responsibility to handle large amounts of cash. You have to know something about everyone else's job."

And, MacDonald says, promotion often is not accompanied by a pay increase. "The ceiling is the worst. You can get an excellent report — 'should be considered for promotion' — so I got two per cent which took me to my ceiling. There's now no incentive. There are all kinds of lateral moves you can make without making more money."

"There's a real split between management and the employees. Here we were stuck with a two and three per cent raise while the supervisors upstairs got good raises and bragged about it."

Adds worker Theresa MacIsaac, who is on maternity leave: "People think you work 10:00 a.m. to 3:00 p.m. and make \$25,000 a year and you have cushy, comfortable jobs and reduced rates on all your loans. None of that is true." Because of that image the women say most everyone was surprised when they went out. "You don't buck the system," says MacDonald. "You just take it."

Complaints about bank work are not new, although taking action to change the situation is rare. Bank workers won a strike in Sydney in 1982 only to be decertified later. With only about 1 1/2 per cent of Canadian bank workers unionized, they are one of the largest, unorganized

labour groups in the country. Bank workers are difficult to organize because of the number of part-timers replacing full time workers and because they move around frequently. Because the staffs are small, it only takes a move by one or two people to make the difference in a certification vote.

Also, according to Ray Murray, a veteran bank organizer with the Canadian Labour Congress in Toronto, there is a strong emphasis by lower management to stay union-free. "If they keep unions out they'll get brownie points," he says. Because most bank workers are women, Murray says they are taken advantage of. Women who have worked in a bank branch for years often end up training men who are promoted into positions the women aren't offered. "You wouldn't have a group of men who worked that long and didn't organize," he says.

Even when unions do make inroads in the banks, keeping them there is another matter. "Management has access to these workers day to day," says Murray. "The union doesn't have that opportunity."

The Antigonish strike may become a test on how effective bank unions are. It seems to have struck a chord in the community. "People may hate unions," says MacDonald, "but they hate banks more." The community has rallied behind the women and formed a support committee. The strikers are served free coffee in the cafe across the street from the bank; people help out on the picket line; and letters of support and money have been received from groups as diverse as the local fire department and the teachers' union. In late January a rally of close to 500 people gathered to lend both moral and financial support to the women. Even while crossing the picket line, customers have been supportive. "One woman went in and brought out eleven \$5 bills for the strikers," says MacDonald.

MacDonald says traffic going into the bank has decreased substantially and guesses that at least 100 people have transferred their accounts from the Commerce. "The town realizes they're being taken advantage of as well. They know the bank is making a profit and taking the money and spreading it around larger centres."

Emile Thibault, manager of human resources for the Bank of Commerce, says they have lost "a few" customers but he

won't say how many. "For the vast majority it's business as usual." However, following the weekend rally in January, the Bank did say a negotiating team would be set up to meet with the women. Ted Cogan, manager of the Bergengren Credit Union, down the street from the bank, says their business has increased since the bank strike began. "We don't have any figures, but some people have joint accounts and have transferred the main part of their business here." Cogan says unionized workers in the credit union earn about \$4,000 more than the Bank's staff.

St. Francis Xavier University professor Clive Gilson says community support will make a difference. "The bank is facing a threat from the town." Because the closest Commerce is in New Glasgow, 40 miles away, it is unlikely the bank will close. Gilson, author of *"Strikes in Nova Scotia 1970-1985,"* believes the strike may become typical of many in the province — "a long, bitter drawn out strike with community support and the employer standing fast."



Striking bank workers picket for higher wages

Gilson believes although the workers won't get exactly what they're asking for, the notion of victory has already been assured. "The bank will be much more careful now. It's going to be very hard for banks to ignore conditions of employees. If they fall out of line, others will want to organize."

Ray Murray concurs. "When they win it [the strike], it will instill a bit of strength in the movement."

The strikers say they are more determined now than when they started. "The few that did expect us to go didn't think we'd last as long as we did," says MacDonald. "One advantage of making as low a salary as we are, we're not big spenders. We had to budget, now we budget tighter."

"The bank either pays us or closes. If we go back it's no victory for them." ☒

Classic struggle in competition for members

Provincial government employees in New Brunswick are being courted by a national union to the dismay of the NBPEA

by Louella Billings

The National Union of Provincial Government Employees calls it recruiting, other unions call it raiding, but whatever its name, the battle within New Brunswick public service unions is raging. Arriving in New Brunswick last spring, NUPGE set up an office in Fredericton and proceeded to try and make inroads in government employee unions in the province.

At that time, New Brunswick was the only province which had no representation by NUPGE and it wasn't difficult to find disgruntled members within some union sectors. The first foothold came in early November when the Resources Services Unit, representing 300 forest rangers, tourism officers, agriculture technicians and fisheries loans officers, voted by a 2-1 margin to come into NUPGE's fold.

Alfred Watson is a forest ranger and president of the new union. He claims it was not an easy decision switching from the independent New Brunswick Public Employees Association. The Resources Services Unit was one of the founding segments of the NBPEA and the group had mixed feelings about seeking a new bargaining agency. In the end it was clear, although some of the old loyalty remained, the priority was money.

"It was purely a question of economics," Watson says. "Our people were falling behind every contract as far as working conditions and wages."

He says forest rangers in New Brunswick are the lowest paid in Canada. He says that in the neighbouring province of Nova Scotia his counterparts make \$4,000 more a year. Other professions in the unit had the same complaint.

Watson says the group will of course expect higher union dues; in fact the current \$10 per month will likely double. "But we figure we get what we pay for."

The move into New Brunswick and the acquisition of the Resources Services Unit was costly, but NUPGE officials say the \$70,000 already spent will continue to reap benefits. Besides it will be funded by branches of the union throughout Canada on behalf of the national unit. NUPGE national representative Jerry Dunnett says the recruitment has only begun. He's already involved with discussions involving other groups of

public employees, although he won't say which units, believing it could jeopardize those discussions.

"The Resources Services Unit is considered a test case," Dunnett says. "If we don't prove ourselves, we won't grow. We want to prove to other government workers we can be more effective bargainers." He says the national union can do a better job, negotiating more effectively than locally based associations because it can compare local wages and benefits with those being paid in other provinces.



Pollard: national representation not the answer

Originally the recruitment drive was aimed at other public service units and stayed clear of those represented by the Canadian Union of Public Employees, but now it appears all are fair game.

CUPE, like NUPGE, is affiliated with the Canadian Labour Congress and it was often an unwritten code that raiding stops at the CLC member's borders. But at the NUPGE annual meeting held recently in Fredericton a motion on the floor gave notice to CUPE that its members are also targeted.

The Clerical and Regulatory unit is another section of the NBPEA which has been approached, but the mood of its members swings toward the negative according to provincial director, Calvin Pollard. Pollard says the executive of the 1,500 member unit is very much against joining the national union. He says in the mid-70s the NBPEA actually made an application to join NUPGE and was turned down.

"Now they want us because they know financially we are a healthy union," he says. "All they can offer us is an increase in dues." Pollard doesn't accept the NUPGE's claim that it can offer more help in bargaining as a national union because of the information which is available from other provinces on what wages and benefits are being offered. He says the NBPEA has access to information from other provinces and it is a direct line, not filtered back through a national branch.

Pollard says NUPGE's goal is to take over the entire 5,500 members of NBPEA, but he claims they won't be able to accomplish it.

"NUPGE's recruitment stops here, with the Forest Ranger unit," he says. "We're not going to roll over and play dead while the big guns move in to take over. We have a unique plan of action, we are going to explain the pros and cons of joining the national union and let the membership decide."

"The bottom line is there are no advantages, the union dues will increase, probably triple, because they will be a portion of their salary instead of a flat rate, and they will not even be guaranteed a voice on the national body."

Not so, says Watson, who was recently elected to serve on the national union executive. He says his union has been without a contract since September '87 and the priority is to get negotiations going as quickly as possible. He says with the NBPEA those negotiations dragged on for a year to 18 months.

"I think this new organization will be working to get these things resolved more speedily."

Watson also says that in the past if someone wanted an interpretation of the contract, they did not seek out a union representative, they went to the clerical staff. "We can begin improving working conditions by dealing with the union and not with management for interpretations of the contract."

Labour unions are only as big as their membership and 5,500 new members are worth going after. Spurred on by the conquest of the Resources Services Unit, NUPGE has dug in for the fight. When the dust settles over New Brunswick's public service unions, NUPGE may have much more than a foothold on the province's labour scene.

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MICHAEL SAUNDERS

Just to live here and be friends

Fredericton's two Bobak artists take art seriously but they're also dedicated to enjoying life

As 1988 opens, an exhibition of Bruno Bobak's art is being put together to tour Poland, his birthplace. It's mentioned in passing, after the mention of a new Fredericton exhibition in April — where he jokingly says he's "overexposed" — and a Toronto show this fall.

But today, a cold New Brunswick winter day, he's relaxing at home with his fellow artist Molly Lamb Bobak, having a cup of tea and the last of the Christmas fruitcake, chatting about the birds at the backyard feeder, and the therapeutic qualities of an SMT bus ride through the Maritimes in the winter. The old fashioned oil stove is throwing off just enough kitchen heat. It's the kind of afternoon visit that takes place all over Atlantic Canada.

Bruno and Molly Lamb Bobak are a popular couple in Fredericton. Another guest is set to drop by later this afternoon. Even the mail carrier rings the doorbell to hand the letters personally to Bruno. It's the kind of popularity gained not

from being nationally acclaimed artists, but from being personable, friendly and interesting.

They've lived in the same Fredericton neighbourhood for 27 years. A chance year-long contract at the University of New Brunswick for Bruno has turned into a love affair between the couple and the city. After living and travelling all over the world, the Bobaks discovered that this corner of the globe had what they wanted. In return, they've helped the local artistic community grow up and prosper. Their

names have become synonymous with art in Atlantic Canada.

When the Bobaks first arrived, Fredericton was no artist's community. Bruno was at first frustrated: "I couldn't even find an art store to buy materials . . . Molly couldn't find a store that sold garlic." But that frustration soon passed. Artist Goodridge Roberts, who preceded Bruno at the University of New Brunswick, advised that if they could stick it out for six months, they probably would never want to leave. "We didn't have to



"Parade" (oil on canvas 40" X 48"). Molly Lamb Bobak captures the warm glow of a jubilant gathering

stick it out that long," says Molly.

Just by being in Fredericton, Bruno and Molly Lamb Bobak helped establish credibility in the Atlantic art world. Along with contemporaries like Tom Forrestal and Alex Colville, Peter Bell and Millar Brittain, their presence placed the area on the Canadian art map. Their support, teaching and example spurred

others on to be interested in the visual arts, and to contribute. They became, subtly, a cultural focal point for the Atlantic Provinces.

Bruno and Molly were already established artists when they came to Fredericton. They were both war artists during the Second World War attached to Canadian Army Divisions in Europe.

Their job was to collect impressions of what the war was about, and translate that to canvas. Bruno was the youngest of a group that included such notables as Colville and Brittain. Molly, a year senior to Bruno, was the first woman war artist. They married after the war, and quickly went on to flourishing careers as painters.

Being a war artist was a dream come

"Lovers" (oil on canvas 40" X 48"), painted in the late '60s, epitomizes Bruno Bobak's impassioned style



true for Molly. She loved to paint, and had grown up in an artistic environment. Her father was a popular art critic and collector, and frequent house guests at her Vancouver-area home included Group of Seven members A.Y. Jackson and Frederick Varley. She joined the "quacks" — the Canadian Women's Army Corps — after finishing art school in 1942. After three years of home-front service, her talents were finally recognized.

Bruno was luckier. He was born in Poland, and moved with his family to Canada at the age of two in 1925. After years of moving around the prairies and central Ontario, they finally settled in Toronto. Bruno took art lessons at the Toronto Art Gallery, and attended technical school. After graduation, he enlisted in the army, and his talents were quickly recognized. His posting to the war artists group came in 1944.



MICHAEL SAUNDERS

Molly Lamb Bobak: paintings that affirm life

Molly already knew who Bruno was. In 1943, an art competition had been held by the National Gallery in Ottawa. Molly tied for second place. First prize went to Bruno Bobak.

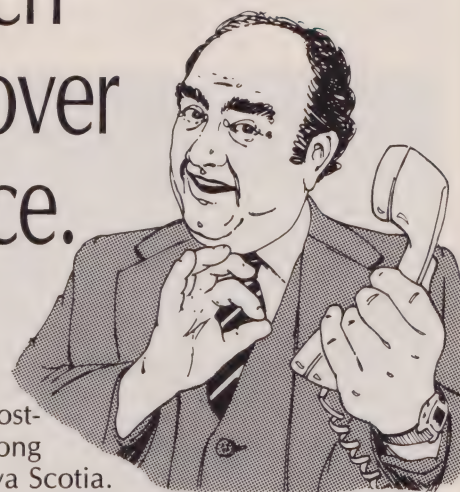
They almost didn't meet. Molly Lamb wasn't posted as a war artist until V-E Day, but the army decided to keep the program going for a while, to collect the images of a war-ravaged Europe piecing itself back together again. With a new artist joining the ranks, someone had to give up studio space and share with Molly. Lieutenant Bobak was ordered to make way.

Molly and Bruno were discharged in 1946, and a big Polish wedding and the

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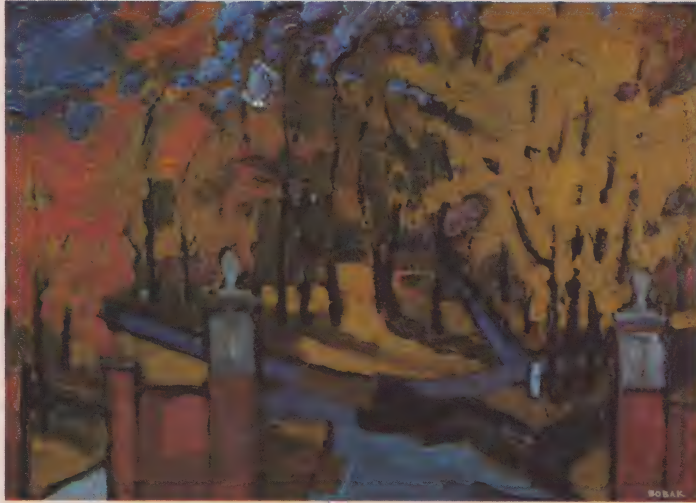
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"University Gates" remains one of Bruno Bobak's best-known works

first of two children followed in the next year. They bounced around, and then settled in Molly's home turf near Vancouver. Molly had convinced Bruno that in B.C., "we'd live free off the fish, and just pay for coffee and sugar."

That didn't transpire, but they did advance in the Vancouver art scene. Teaching paid the bills until scholarships

and awards allowed them to begin travelling abroad. They lived and worked in various parts of Europe, studying and growing as artists.

In 1960, Bruno received his offer from UNB. He was asked to come to Fredericton for a year, as the resident artist. "There wasn't an art school at the university," he says, "and they thought a

little bit of whatever I had would rub off somehow. And I think that they took into consideration the fact that by having me here they were also getting Molly, so they were getting two for the price of one."

The University's investment paid off for everyone. The one year contract turned into much more — a full-time position to head the UNB Art Centre.

In their new surroundings, the Bobaks' art flourished. The timing was right to settle. They were both established and mature and felt they no longer had to search and discover and move about. Bruno was taken by New Brunswick: "There was solitude, there was peace. I'd never seen such bright blue skies."

Together, through the 1960s, their careers advanced. And so did Fredericton's artistic community. UNB Art History Professor Stuart Smith moved to Fredericton in the early '60s, and watched the changes take place: "They led by example. When the Bobaks came, they were the only people here who made their living by painting. They brought attention to the community from outside. When Fredericton was mentioned, the Bobaks were mentioned. They were the focus of the entire growth of the artistic community."

Both Bruno and Molly can be labelled as expressionist painters but that's where

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comparisons end. They are very much individuals when it comes to their work. They have two separate personalities.

Bruno is best known for his studies of human figures. He portrays raw, human emotions, like jealousy, compassion and alienation. These works dominated his output of the '60s and '70s. Ian Lumsden, the curator of Fredericton's Beaverbrook Art Gallery, says Bruno is "impassioned in the way he portrays the figure. So much so that he has, in the past, drawn a violent reaction to it." In the mid '60s, an enraged patron in Saint John destroyed a painting on display — a nude man lying in a field. Being able to conjure up such a reaction could be seen as a back-handed compliment.



MICHAEL SAUNDERS

Bruno: talents extend beyond the canvas

"I suppose the anger was flattering," he says.

But Bruno's subjects are many and varied. His interests only begin with paints and canvas. As well as being an artist, he's a craftsman and draughtsman. He's worked in sculpture, wood cuts and prints. He's made his own Christmas wrapping paper, and done plaster molds of his face. He's designed and built his own house and furniture.

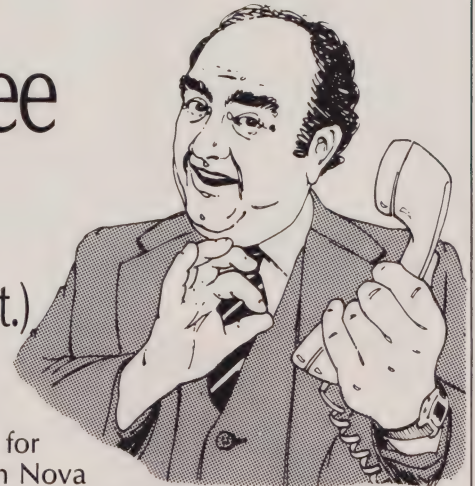
"There's nothing he can't do," says Ian Lumsden. "He's endlessly inventive and original. A Renaissance Man."

As an expressionist, Molly offers a different view of life from Bruno's. Her

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COVER STORY

people are in crowds . . . masses of humanity, and always life-affirming. There's a warm glow to her crowds — even angry ones like those captured demonstrating at the legislature. Or rowdy ones, such as the university students revelling in their annual parade down Fredericton's elm-lined streets.

Her celebration of life extends to her beloved natural surroundings. She does sensitive, delicate watercolours of wild flowers. Even inanimate settings like room interiors breathe with this life-celebration.

Molly Lamb's artistic talents also stretch from the canvas. In her 1978 book, *Wild Flowers of Canada*, she offers the reader not only her watercolours, but a complete autobiography. She's led a colourful life and her writing is captivating.

With their paths joined by marriage, and a common vocation, it would be easy to assume that they consult each other on their art. That doesn't happen. Molly admits that her interest in watercolours came about with some influence from Bruno, but that's about it. "We don't really talk about art or look at each other's work."

Nor do they do joint projects. Bruno's studio is on campus, while Molly works out of the attic.

"We try to keep as far apart as we can," Bruno says. "This is her world and I have my world when it comes to art and if we did a lot of talking together and looking at one another's art we'd probably end up both painting the same pictures."

Molly thinks it's a "safeguard" for their marriage. "Just like Sinclair Stevens," Bruno quips.

They've kept distinct personalities too. Creative people are generally strong characters. Molly and Bruno have that presence, but in different ways. The common characteristic they have is that they are both immediately likeable.

Molly is the out-going one: "I do like to meet people all over the place." Bruno is more private: "I'm much more of a recluse." He's quiet, but subtle and quick with a joke.

Inge Pataki, who runs Fredericton's Gallery 78, exhibits both the Bobaks' works, and introduces them to many people from outside the community. She describes them as "very generous and open-minded. They're a very special couple."

Their generosity of spirit translates into benefits for many artists and admirers. Molly continually travels and teaches, giving workshops across the country. "You always do things that please you, and that's why I do it," she says. "I love teaching . . . it always feeds back to you. It's just part of having a nice time in the community."

Bruno's generosity manifests itself



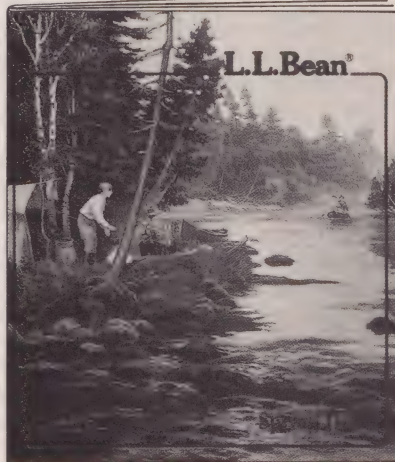
Delicate sensitivity permeates Molly Lamb Bobak's "Living Room"

more through his work. His paintings cover the city, and especially the campus. Most are familiar, like the *University Gates*, or members of the faculty. As artist-in-residence, he has captured many of the people and places of his home, for the benefit of all. It's been part of the mutually-beneficial relationship: "For

me," he says, "it was almost like being a paid artist. Almost as though you were one of the Medicis in Renaissance Italy. I'm not saying the University didn't get its fair share in return."

The Bobaks think the whole relationship has been fair. What they get is access to the province and they're nature lovers.

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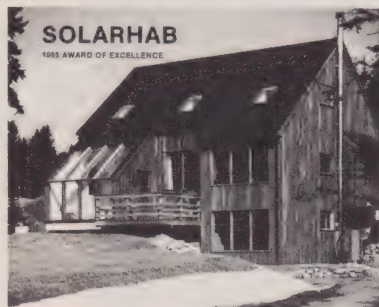
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COVER STORY



MICHAEL SAUNDERS

While joined by marriage, the Bobaks are separate when it comes to their art

Molly has her wild flowers and mushrooms. Bruno's recently taken up salmon fishing. It's that "Maritime quality of life." And Molly genuinely "fell in love with the people."

With their reputations and careers, they could live and work anywhere. They just don't care to leave. Bruno is quick to add that the feeling extends to the whole region: "I can think of a dozen places in the Maritimes where I could live just as happily as I do here."

The Bobaks have reached "retirement" age but that's just a joke to them. Bruno says it's "just a word that has no function as far as I'm concerned as a painter. I'm still working just as hard as I ever did."

He "retired" from his position at UNB in the fall of 1986. All that means though is that UNB doesn't have to pay him any more. But he's still around the Art Centre, where he keeps his studio. The university still has the prestige of his presence. It's sort of an honorary doctorate. Molly's collected a couple of those, too.

Molly's current activities are numerous. She's been back and forth to her old hometown of Vancouver, with the local rain forests as her subject. A new exhibit opened in February. "I love having shows," she says. "They're like

huge parties."

Back in Fredericton, she's finishing her latest parade painting. And she hopes to work again with local writer Sherry Fitch, whose first book of children's poetry featured Molly's illustrations. She wants to do Sherry's next book too.

Bruno's next project is already mapped out: "I've suddenly decided to do a suite of paintings of New Brunswick." His scenes will be panoramic views of the major cities and towns. "Maybe twelve," he thinks. "Suitable for a calendar."

Typically modest, Molly calls Bruno the more talented artist. Ian Lumsden calls them both vigorous, talented and prolific. Bruno is more critically acclaimed, but Lumsden thinks he isn't received as well as he should be: "Unfortunately, he was working at a time when expressionism was not supported by Canadian museums. But Bruno was twenty years too soon. Now neo-expressionism is back in vogue. I think, with a little more time, Bruno will be recognized for it."

Bruno and Molly Bobak's work is so common in Fredericton, their stature is often overlooked. That's only because of their generosity. They just keep giving more and more. And all they've asked for in return is to live here, enjoy and be friends.



Pot calling kettle black

Jim Meek, columnist for the Halifax Herald newspapers, recently argued that Toronto dailies are parochial, and offered as proof some quotes from a series in *The Globe and Mail* about cities across Canada; and I'm trying to remember the last time his own employers proved how unparochial they were by spending money to send reporters coast-to-coast to learn about folks whose noses are not blue. The guy who wrote *The Globe* stuff was my son Alexander Bruce, but since he can look after himself, I'm not writing this to defend his work. I am writing it because I have to live with the Halifax Herald newspapers, and because any columnist who works for them, and at the same time suggests Toronto newspapers are parochial, gives the whole idea of pots calling kettles black a ludicrous new dimension.

Cheek-by-jowl with Meek's column, his colleagues ran a fighting editorial about why a spot near Bayer's Lake Industrial Park needed traffic lights. Right below that, *The Chronicle-Herald* said, in effect, gosh-oh-golly, it sure is marvelous that the American Bus Association has rated "four of our provincial attractions among the 100 top events for 1988 in North America." What a "splendid showing!" It had been a splendid showing the day before, too, when the paper had run the same news on its front page.

Only a week before Meek attacked Toronto papers for being Toronto-obsessed, his own paper's biggest front-page headline, in scarlet letters, was "Water crisis hits Shelburne." Two days later "New industry for Bridgetown?" got identical treatment, and in the days that followed, the Herald papers offered us heart-stopping international scoops such as these: "Glance Bay resident Philae Temple Chief," "Old Hantsport school for sale," "River John classes on," "Amherst has building boom," "Support 'overwhelming' for victims of Sambro Road fire," "Colchester Hospital sets budget," "What fate awaits Liverpool Court House?"

Meek sneered at *The Toronto Star* for its inability to see anything outside Metropolitan Toronto: "Old newspaper hands say *The Star* was so determined to get a Metro angle that it once ran the headline, 'Fonyo headed for Metro' when the one-legged runner was still in Montreal." Pretty parochial, eh? But please observe the tracking of the bluenose angle in a Herald story from Calgary by Haligonian Mark Alberstat. He finds a judge named Arthur Lutz, whose entire significance lies in the news that he's a son of Nova Scotia and still believes, "You never take the Maritimes out of the person, no matter how long you've been away. It is still always on my mind." The scoop was headed, "A Maritimer at heart" and how's that for giving us the real poop on what's going on in Calgary just before the Winter Olympics?

In their strenuous celebration of local achievement, the Herald papers drag out the most nauseating puns. Sonia Jones, a local professor, wrote a book about owning a cow named Daisy and using its

**What
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call focus**

milk to start the Peninsula Farm yogurt business. When the book inspired offers from film producers, a Herald head asked, "Daisy moo-ving Peninsula Farm to Hollywood?" Dave Kelly cleans skyscraper windows in Halifax, so naturally he was worth two feet of type under the headline, "Kelly takes panes to do a good job." The head over a feature on local author Lesley Choyce read, "Lesley finds Choyce adventures in Nova Scotia."

Little important news escapes *The Herald's* network of intrepid correspondents in Sydney, Truro, the Annapolis Valley, New Glasgow, the South Shore and western Nova Scotia. That parochial old *Globe*, however, has had to content itself with staff reporters who round up trivia from their houses in capital cities on five continents, and in Vancouver, the Prairies, Quebec and, yes, Halifax.

When I lived in Halifax, I subscribed to the *Globe* because I wanted to know

what was going on not only in the world, not only in Canada, but also in Nova Scotia. On big Nova Scotia stories — the breaking of the Donald Marshall case, for one, and the courtroom battle for possession of Nova Scotia Savings & Loans, for another — the *Globe* moved in, and made the Herald papers look like high-school journals. You can't compare the *Globe's* coverage of a Halifax courtroom battle with *The Chronicle-Herald's* coverage of a Toronto courtroom battle because *The Chronicle-Herald* does not cover Toronto courtroom battles. Nor does it run a series on cities across Canada. But when it comes to blanket coverage of bluenose contestants in pumpkin-growing contests and memories of a harbour explosion that occurred more than 70 years ago, *The Chronicle-Herald* whups the *Globe's* ass every time.

Now that I live in Port Shoreham, N.S., I can't buy the *Globe*. I read *The Chronicle-Herald* because it's the only daily I can get, and all I've had to do to compensate for its shortcomings is subscribe to *Saturday Night*, *Newsweek*, *The New Yorker*, *The New Republic*, *The Christian Science Monitor*, *Encounter*, *The Financial Post*, *The Manchester Guardian Weekly*, and a short-wave radio.

Like most cities, Toronto is wrapped up in itself, and, sure, that makes it parochial. But parochialism in publishing is not invariably evil. (If it were, the Herald newspapers would be in hell.) What intellectual snobs disdain as parochialism some editors call focus. I read *Atlantic Insight* for insight into Atlantic Canada, not New Zealand, and when I buy *The Reporter* and *The Scotia Sun* — feisty, competitive weeklies out of Port Hawkesbury — I'm looking not for editorials on why the Soviets should pull out of Afghanistan but for news about my own neighbourhood.

People in Toronto also want news about their corner of the world, and the Hog Town press gives it to them. But when a columnist for *The Chronicle-Herald*, of all institutions, uses this as an excuse to suggest Toronto newspapers are too parochial, I wonder when Gary Hart will denounce extra-marital affairs, and when Brian Mulroney will lambaste Canadian men for overspending on shoes. *The Reporter* and *The Scotia Sun* have columnists too, but they do not suffer from such a profound misunderstanding of their place in journalism that they hammer *The Times* of London for not having a broader outlook on the world. ☐

Utopian feasts of the sea

A newspaper-covered table and a feed of fresh lobster is only one way of enjoying Atlantic Canada's favourite crustacean

by Colleen Thompson

The early explorers of New Brunswick's northeastern shores called the area Utopia because there was a natural abundance of food from land and water. In the 1500s, Champlain and DeMonts wrote that lobster were so plentiful their men caught them with only a pointed stick.

Della Gaudet Irvine grew up in the small New Brunswick community of St. Norbert in Kent County. Like many other youngsters of this coastal area, she regularly dined on lobster. "It wasn't any big deal for us," she says, "but we always enjoyed it."

Della's father had a best friend who was a lobster fisherman. Whenever they visited him they were welcome to dig into the tubs and tubs of lobster that sat around. Many residents of the province can remember similar experiences: a newspaper-covered kitchen table groaning with lobster, containers for the shells, juice running up your arms and the anticipation of the heavenly taste of that slippery claw emerging from its shell or the pink, spotted, curled tail as it popped from its red case.

Even today Maritimers need a lobster fix, known as a "feed," a few times a year.

Because of the plentiful supply which was available to coastal residents, and because fresh lobster doesn't keep all that long, the residents of the north shore became adept at "pickling" lobster so they could enjoy it through periods of lobster deprivation.

Della Irvine still stocks her preserve shelves with the delicacy. She's quick to point out that it is not a true pickling process. The lobster is cooked, shelled,

covered with a light brine and packed in Mason jars which are sealed in boiling water in a canner. Della swears the lobster tastes exactly like fresh lobster and is handier to have around than frozen lobster because "all you have to do is open the jar."

"It's delicious in salads," she says, "and especially good in a lobster sauce over rice, toast or pastry shells."

Della Irvine's "pickled" lobster

Cook live lobster in boiling, salted water 20 to 25 minutes. Plunge into cold water, shell and put claws and tail (may be cut up if desired) in sterilized, pint-sized Mason jars. Cover with boiling water mixed with about 1 tsp. salt per jar, leaving about 1 inch head space. Seal and process at 240°F for 75 minutes in a steam pressure canner that has 10 pounds of pressure.

Della's lobster sauce

1 small onion (chopped finely)
1 cup celery (chopped finely)
butter
lobster pieces
1 cup milk
salt and pepper to taste
2 slices mild cheese (optional)

Saute onion and celery in butter until onion is clear. Add lobster pieces and brown lightly.

Add milk and boil a few minutes. Add salt and pepper and thicken with flour.

Serve over toast, rice or puff pastry shells.

Note: Two slices of mild cheese give a creamy texture. For a richer and quicker sauce substitute cream of celery or cream of chicken soup for the milk and flour.

Scallop sevice and avocado vinaigrette

1 lb. scallops (uncooked)
½ cup lime juice (fresh)
1 tsp. fresh coriander
1 tsp. mustard seed
salt
white pepper
3 ripe avocados
¼ cup lemon juice (fresh)
½ cup thinly sliced radishes
½ cup homemade French dressing

In a large, shallow dish, toss scallops (quartered) in the lime juice with the spices. Let them marinate, tightly covered, stirring occasionally, for 6 hours or overnight.

(The lime juice will "cook" the scallops.)

Scoop balls from three avocados, halved and pitted, with a ¾ melon ball cutter, and in a ceramic or glass bowl toss them with a ¼ cup of lemon juice.

Transfer the scallops with a slotted spoon to the bowl, add radishes and toss the mixture gently with the French dressing.

Divide the mixture among cocktail glasses. Serves 8.

Pickled oysters

Combine in the top of a double boiler:
1 quart shucked oysters
1 quart oyster liquid

If needed supplement the liquid with canned clam juice. Heat until the oysters are plump. Drain, reserving liquid, and wipe. Simmer the reserved liquid 15 minutes with:

1 tbsp. peppercorns
1 tbsp. whole allspice
1 thinly sliced lemon
2 tbsp. vinegar
dash of pepper sauce
seasoning to taste

Pour the sauce over the oysters and refrigerate at least 24 hours before serving.





Peter Chipman appears to have his partner David Ott in the palm of his hand but that's just part of the magic of their act children love



An athletic 51-year-old with a wizard-like beard, **Peter Chipman** of Shelburne, N.S., is a modern storyteller and the "wild and zany" half of David and the Wizard.

In the last couple of years, Chipman and his partner **David Ott** performed before more Nova Scotia schools than any other children's act. A singer, songwriter, musician and poet, Ott writes most of the material for David and the Wizard. Their one-hour show is made up of a rap intro, histories of storytelling and rock and roll, and three or four skits or stories, including "The Wily, One-Eyed Wizard."

No piece is less than five minutes long. "We are not spoon-feeding children

with 30-second commercial pieces," says Chipman. David and the Wizard is "very traditional in concept, with few props besides a guitar and a stool. We entertain kids the way they have been entertained for hundreds of years."

A career in the navy from 1953 to 1979 enabled Chipman to travel to exotic places such as Hong Kong, where he was first exposed to storytellers. "Storytellers were the first of the buskers and teachers ... a very important part of the community. But in the last 100 years the importance of storytellers in Western society has disappeared."

As well, most children's entertainment is aimed towards preschoolers, says Chipman, noting that "no one but us" specializes in elementary school-age children. "They're a forgotten group of kids."

— Kathy O'Brien

Artist **Anna Syperek** of Antigonish N.S. has yet to hold a job, outside of her art, for longer than four weeks. "I feel like I'm wasting my time when I'm not working at my art," says Syperek. Her talent, coupled with her dedication, has helped her earn many accolades, the most recent being the selection of her watercolour, *Ice Storm*, as top winner at Living Nature '87.

The exhibition, in its third year, is

sponsored by the Federal Progressive Conservative Women's Caucus of Ottawa as a benefit for the National Museum of Natural Sciences. The exhibition also provides an opportunity for top Canadian artists to display works of art under a general theme of nature.

The self-effacing Syperek wasn't going to enter the competition, but changed her mind following some en-



Syperek: gaining a national reputation

couragement from her husband, Peter Murphy. Anna recalls she only had a couple of pieces of work she felt were suitable for the competition on hand, when Peter reminded her, "nothing ventured, nothing gained." Sypersek says of her eventual win, "It was a pleasant surprise."

Ice Storm was featured on posters used to advertise the exhibition and the original watercolour was auctioned at the opening. The work was selected by a jury of four, from among 340 submissions from artists from all across the country.

Sypersek's works are also represented in private and public collections including the Canada Council Art Bank and the Nova Scotia Art Bank. Her work has often been on display, both in solo and group exhibits, at art galleries throughout the Maritimes.

When she is not at her etching studio in downtown Antigonish, Sypersek can be found "on location," usually with daughters Rosemary, Susannah and Anna Noella in tow, working on yet another of her remarkable landscapes.

— *Mary Ellen MacEachern*



Stagg: concentrating on her own business

When Cheryl Stagg stepped down as administrator of the Stephenville Festival Theatre Company last November, it took three people to replace her. The 42-year-old mother of four had raised money, acted as general manager, public relations person and contract negotiator since the now internationally acclaimed company was formed five years ago.

The company grew out of a small amateur operation that used the talents of drama students from the provincial drama academy in Stephenville, into a production company that has had such celebrities as John Gilpin, Eric Bentley and Gordon Pinsent perform on its stage as well. The week-long festival attracts close to 10,000



Lynn Addleman: breaking down cultural and language barriers through song

people to Stephenville (pop. 8,000) and is one of the province's major tourist attractions.

Part of her duties included raising the more than \$300,000 needed to finance the festival — something she did quite successfully. She has even managed to get New York reviews of the Stephenville productions.

Today, Stagg has turned her attention to her publishing and printing business in Stephenville. She has designed a line of stationery, personal and office organizational items, that she says aren't available on the marketplace. "They are based on things I've discovered I needed to organize my job and my household properly."

Although she has been approached by the Tories and the Liberals to run for political office Stagg has refused, saying there are many more things she wants to accomplish, like building a nationally successful business in Stephenville. And her ties to the festival have not been severed as she will continue to act in the fund-raising capacity for the company.

— *Sheilagh Guy*

A recruitment drive by a small opera company from Maine offered Lynn Addleman of Keswick, N.B. more than just the chance to sing. It opened up a new world — starting with a tour of the USSR last November.

The Surry Opera Company recruited Canadians for its performance at the fledgling Summer Arts Festival at St. Andrews in 1986. Addleman joined and was soon hooked on the company's formula for concert performances using local musicians to sing with its chorus. The invitation to go on the self-financed tour of the USSR was irresistible.

"At the first rehearsal in Leningrad we tried to communicate with the Russian singers, but it was really bumbling," says Addleman. "The next time they came with phrase books and little presents." But music bridged the gap. By the final concert the Soviet and American soloists "were just so together, so in tune with one another, that they were both crying at the end, and half the audience was too."

In the less formal Republic of Georgia, the company added folk songs to its repertoire. This led to an evening Addleman will never forget including an impromptu concert with other hotel guests that turned into a lively Georgian dance.

But for Addleman the emotional highlight of the trip was the day she visited the Tsar's Palace, then took part in the performance of the tragic opera of Tsar Boris Godunov. The lead was sung by a Russian with home-made costume and props. "But none of that mattered," she says. "He was just singing from his soul." — *Vivienne Anderson* ☑



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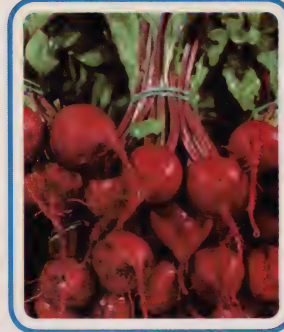
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Multicolored 'rainbow flint type' ornamental corn. Large 7-9 inch ears. Husk color from light green to deep purple. Dry to make colorful table and door decorations. 100 days.



1152 Provider
Long, straight, green pods hang in clusters near base of the plant. Heavy cropper. Fine flavor and good quality for freezing. Maturity 50 days.



1155 Gold Rush
Our finest yellow bean. Extra long, straight pods hang in clusters around main stem making for easy picking. Extra fine flavor and early maturity in 54 days. Excellent freezer.



1202 First Crop
Tender and sweet flavored. Attractive deep red, globe-shaped roots. Excellent for the home garden or early market. Strong green tops for bunching. Early, uniform maturity in 45 days.



1243 Minicole
Our best mid-summer cabbage. Almost completely resistant to splitting. A compact, fresh market type with good interior color and few dark green outer leaves.



1263 Fanci Pak
A fine early hybrid carrot with long, slightly tapered roots. Attractive, deep orange color, smooth and uniform with pleasing sweet flavor. A good storage carrot. 70 days.



1273 Green Valiant
Strong, uniform, compact plants. Nicely dome-shaped heads, deep blue-green in color with small-bead and extra fine quality. Maturity about 82 days. Good side shoot formation.



1281 Andes
One of the best cauliflower in its class. Excellent producer of high quality, heavy domed heads. Strong upright foliage and heavy wrapper leaves.



1302 Crisp N' Sweet 690
Our first 'supersweet' hybrid corn with twice the amount of natural sugar of normal sweet corn. Large ears with 16-18 rows of deep, narrow, crisp and sweet kernels. Superior eating quality. Mid-season maturity. 75-79 days.



1311 Classic Touch
Classic Touch is our earliest and best quality Bi-color variety. Attractive fresh green husks and superb flavor. Ears have 12-14 rows of sweet, tender kernels. 60 days.



1432 Regal
Early, hybrid pickling cucumber. Excellent cropping abilities and good brining quality. Attractive appearance and good disease resistance. Uniform, dark-green, white spined fruit. 48 days.



1466 Slice Nice
Very attractive, long and slender, dark green fruit. Exceptionally high yields of top quality cucumbers. Good disease resistance. Maturity - 58 days.

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GREEN BEAN
This variety of green bean is a favorite for its long, straight, and tender pods. It is a determinate variety that grows to about 18 inches tall. The pods are green and contain several seeds. It is a good choice for containers and small gardens.



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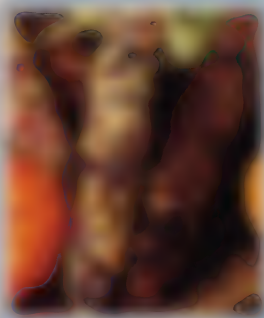
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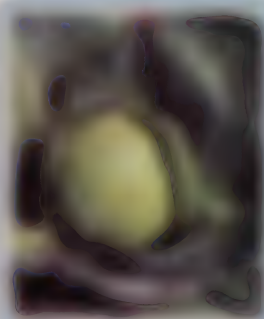
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_____	1152	125g	Provider	1.35	_____
_____	1155	50g	Gold Rush	1.10	_____
_____	1155	125g	Gold Rush	1.75	_____
_____	1202	Pkg.	First Crop	.80	_____
_____	1202	25g	First Crop	1.70	_____
_____	1243	Pkg.	Minicole	1.20	_____
_____	1263	Pkg.	Fanci Pak	.95	_____
_____	1263	10g	Fanci Pak	2.50	_____
_____	1273	Pkg.	Green Valiant	1.20	_____
_____	1281	Pkg.	Andes	1.60	_____
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_____	1311	50g	Classic Touch	1.25	_____
_____	1311	125g	Classic Touch	2.00	_____
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_____	1803	Pkg.	New Ace	1.65	_____
_____	1815	Pkg.	Autumn Gold	1.35	_____
_____	1822	Pkg.	Delta Red	.75	_____
_____	1831	Pkg.	Popeye's Choice	.75	_____
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_____	1851	Pkg.	Green Magic II	.80	_____
_____	1868	Pkg.	Sweet Mama	1.30	_____
_____	1901	Pkg.	Early Cascade	1.25	_____
_____	1911	Pkg.	York	.75	_____
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1533 Ithaca (1989)

An iceberg (head-type) lettuce. Large, solid heads. Crisp and delicious. Excellent standing ability. 70 days.

1501 Black Seeded Simpson

Our earliest leaf lettuce. Loose, light green crinkly leaves with crisp, tender eating quality. 45 days.



1562 Alaska

A very early large melon. Thick and tasty salmon colored flesh. Oval shaped fruit have medium netting. Average fruit size 3-4 lb. An outstanding variety for the home garden. 75-80 days.



1654 Norstar

Early hybrid onion from seed. Smooth, globe-shaped bulb with mild flavored flesh. Excellent for storage. 85 days.

1601 Onion Sets

Top quality #1 Stuttgarter Onion Sets. Use for early green onions or winter storage.



1718 Knight

Early maturity and fine flavor. Extra large, bright green, well filled pods of peas of excellent quality. Vigorous, compact vines. Good yield. Maturity about 58 days.



1803 New Ace

Extra early hybrid sweet green pepper. Vigorous growth and heavy yields of glossy dark green, medium sized fruit. Ideal for greenhouse production. Maturity 60-65 days after transplanting.



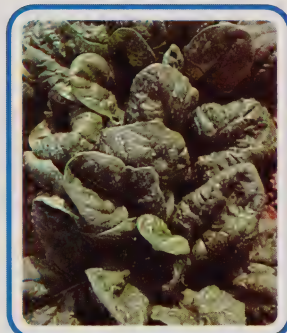
1815 Autumn Gold

1987 AAS Winner. Highly productive plants. Fruit is born gold and ripens to Hallowe'en orange much earlier than other varieties. A definite advantage for short seasons. 90 days. Excellent for pumpkin pies too!



1822 Delta Red

Brilliant red radish with good uniformity and medium length tops. Excellent for bunching or cellopacks. Club Root resistant. Firm white interior flesh is crisp and mild flavored. 28-30 days.



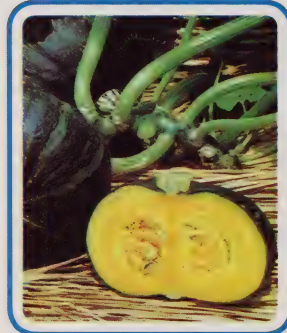
1831 Popeye's Choice

A hybrid spinach. Abundant production of very large, medium green leaves. Tender and excellent flavor. Popeye's Choice will remain in first class condition for prolonged periods without bolting. 50 days.



1851 Green Magic II

A hybrid 'bush type' zucchini squash with attractive dark, glossy skin and creamy flesh. Early maturity and exceptional yield of uniform fruit. 47 days.



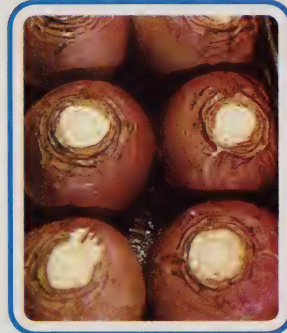
1868 Sweet Mama

Space saving, semi-bush winter squash. Smooth, dark green rind with very thick, bright yellow, sweet flavored flesh. Fruit set very close to centre of plant. A popular choice for long term storage.



1901 Early Cascade

Cascades of firm, rich red, medium-sized tomatoes, bearing all season long. An outstanding hybrid, maturing only 55 days from transplanting.



1911 York

Club Root resistant winter rutabaga. Smooth, uniform roots of fine quality yellow flesh. Excellent storage capabilities. 120 days.

Prohibition: Saint John's connection

Supplying booze to thirsty America made fortunes, made headlines, and ultimately, made a lot of enemies

(James Dubro and Robin Rowland are co-authors of the book, *King of the Mob: Rocco Perry and the Women Who Ran his Rackets*. The following material was unearthed during research for the book. The article was written by compiling a number of secret files. The most extensive was the file on the joint RCMP/Ontario Provincial Police file on the search for Joe Sottile. The story is printed here because of its strong Atlantic Canadian connection.)

by James Dubro and Robin Rowland

Joe Sottile didn't like people interfering with his business. His business was bootlegging. It was 1925, the height of Prohibition in the United States and Sottile was a Mafia boss based in Niagara Falls, N.Y. who had investments and connections across North America, from New York City to Toronto, from South Carolina to the Maritimes.

One man was obstructing Sottile's lucrative trade. That man was Orville A. Preuster, the U.S. Customs Agent in charge of stopping the liquor and drug

traffic across the Niagara River. At four o'clock on the afternoon of Sunday, March 1, 1925, Preuster, a widower, was about to go for a drive. He pressed the starter of his car. There was an explosion that shook houses six blocks away. Part of Preuster's head was blown off and both legs were torn from the body. A man standing by the car was tossed 40 feet and severely injured.

U.S. Bureau of Investigation (later the FBI) agents discovered through informants that it was Joe Sottile who had hired a hitman from Rochester, N.Y. to plant the bomb, but no charges were ever laid.

Sottile was importing from the island St. Pierre off Newfoundland, the best liquor available — Scotch from Scotland, brandy, champagne and wine from France, schnapps from Germany — for his best customers in western New York. It was transported by Mike Bernardo, a Toronto gangster and lieutenant of Rocco Perri, Ontario's "King of the Bootleggers" who owned the steam yacht *Allen*, from St. Pierre up the St. Lawrence

canals through Lake Ontario to the Welland Canal. Perri and his gang also supplied good European liquor from St. Pierre to Detroit's Purple Gang and Chicago's Al Capone.

With Preuster out of the way, Joe Sottile took a business trip to St. Pierre in June 1925. There he had a chance meeting with James Lavallee, a bootlegger from Saint John, N.B. Both men were on St. Pierre to buy liquor. Over their drinks in an island hotel, Sottile and Lavallee came up with a brilliant money-making scheme.

James Lavallee hadn't had much luck in life. He had tried the lumber business under the names Anglo-Canadian and Lord Lavallee and failed. He owned a faltering dealership called St. John Motors with a showroom at 72 Charlotte St. and a garage at 6-10 Clarence St. He was more successful as a bootlegger.

In June 1925, Lavallee was a free trader with no New York connections. He would order a load of whiskey from Scotland and ship it to St. Pierre. His wholesaler was the Great West Wine Company, a subsidiary of a British Columbia distillery that was doing a booming business on the island. Upon arrival at St. Pierre, the liquor was loaded into Lavallee's smaller ship, the *Ruth*. Off New York's Rum Row, he would sell to anyone who came alongside.

Not all of Lavallee's whiskey ended up in the speakeasies along Broadway. His Saint John partner, bootlegger George Stackhouse, would later testify that he had "the connections with Boston outfit." Some of the liquor was offloaded along the Bay of Fundy and found its way into "dry" New Brunswick and Nova Scotia. Sottile and Stackhouse also dealt with Thomas Cogger, the Saint John-based agent for the Bronfman brothers' Cana-



dian Distributing Company, the Great West Wine Company and others.

Joe Sottile was born of Sicilian parents in Philadelphia in May, 1891. He got into trouble at an early age and in 1916, he was sentenced in New York to two and a half years in Sing Sing for armed robbery. In 1919, Sottile showed up in Niagara Falls, N.Y. as underboss to the shadowy "Don" Simone, then the Mafia godfather of western New York.

Sottile's main business was redistilled alcohol which he sold in Canada to Rocco Perri and Toronto bootlegger Max Wortzman in exchange for cash and good Canadian whiskey. In the "dry" United States, poisons, including wood alcohol, acetone, formaldehyde or formic acid were added to industrial alcohol to make it unfit for human consumption. Sottile, like other bootleggers across the United States, redistilled the industrial alcohol to remove the denaturants and sold it across the counter to the thirsty customer. They made "scotch" by adding caramel for colour and creosote for smokey flavour or "rye" by adding prune juice instead of creosote.

The stuff from St. Pierre that Lavallee was selling over the side of his boats off Long Island was called the "Real McCoy" after one of the first bootleggers to use the island warehouse, Captain Bill McCoy. The customers along the Great White Way believed liquor from St. Pierre was the best and uncut. Sottile and Lavallee moved to profit from that belief.

The boats going up the St. Lawrence with quality liquor had gone down empty. Starting in July 1925, they carried gallons of Sottile's redistilled alcohol, empty bottles and counterfeit liquor labels. Somewhere off St. Pierre, the good liquor was cut with redistilled alcohol, rebottl-

ed and sold to Joe Sottile's New York customers as the "Real McCoy." Other loads were sold to Maritime and New England customers. Sottile, Lavallee and Stackhouse then split the profits. Lavallee later testified before a Royal Commission that one transaction totalled \$184,000.

In October 1925, Sottile was in Toronto, staying with the Wortzman brothers. To help his bootlegging schemes, Sottile applied for Canadian citizenship, claiming falsely he had lived in Toronto for five years. He was told he would have to wait the statutory 90 days, while the RCMP checked him out.

By November, Sottile was back in Saint John. There he tried to speed up his application by retaining lawyer John F.H. Teed. He told the lawyer he needed a passport for an urgent business trip to Europe. Teed wrote to an old friend at External Affairs, requesting her assistance. Instead, the Secretary of State's department replied Sottile had to wait 90 days. However, External Affairs agreed to issue special travel documents to Sottile, documents he didn't need. Under the name Giuseppe Sottile, he had been issued a U.S. passport on March 24, 1925.

Sottile reapplied for citizenship in Saint John and filled out a new form, stating he was staying at 196 Douglas St. with Lavallee. It was turned over to Sgt. Frederick Lucas, the veteran RCMP Criminal Investigation Branch sergeant in Saint John. Sottile told Lucas he and Lavallee were going into the car business together. Lucas didn't believe Sottile. (The sergeant knew Saint John well. He had started his career on the Saint John police in 1905 before joining the old Dominion police in 1918 just before it amalgamated with the Royal North West Mounted Police to become the RCMP.) Lucas reported to Ottawa that Sottile had been in town on and off for eight months, and that Sottile and Stackhouse had bankrolled St. John Motors for Lavallee. Sottile's two Saint John references, tailor Alex Campbell and lawyer Kenneth

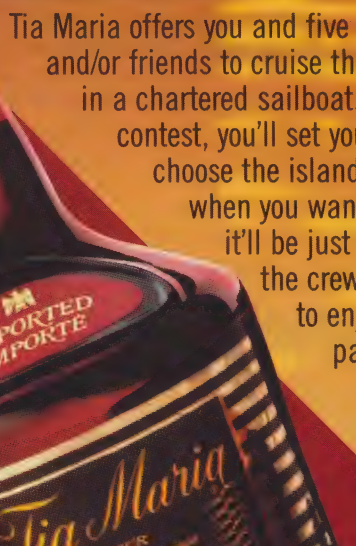


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THE ADVENTURE BEGINS

FLASHBACK

McRae, refused to vouch for him and both told Lucas they doubted Sottile was a car dealer. Lucas concluded..."It seems strange that a total stranger... should take the risk of putting money into a concern with local men who have already failed in the automobile business but are well-known in the smuggling and rumrunning business..."

Sottile didn't wait around for the citizenship hearing. He headed back to Niagara Falls. Then, on May 14, 1926, prohibition officers mounted a raid, destroyed the stills and vats and picked up Sottile's brother-in-law, Joe Spallino. When he heard of the raid, Sottile went to see a priest in Lockport, N.Y. The priest was a supplier — he was diverting sacramental wine to the Sottile mob. The priest smuggled Sottile across the Niagara River, where Rocco Perri's men saw Sottile safely to Toronto and Max Wortzman.

There, Sottile realized he was about to be indicted for breaching the Volstead Act. He now needed Canadian citizenship more than ever. Sottile went to Montreal where he was put in touch with MP Samuel W. Jacobs. Jacobs agreed (for a price) to support Sottile's application.

On June 8, 1926, Sottile was back in Toronto, and now represented by distinguished Toronto lawyer R.H. Greer,

he walked into Judge Emerson Coatsworth's court and requested a special citizenship hearing. The Mafia boss from Niagara Falls swore to be faithful and to bear true allegiance to His Majesty King George V. On June 14, the Secretary of State's department processed Sottile's application, ignoring the adverse report by Lucas, and on June 15, the citizenship certificate was delivered specially to Samuel Jacobs.

On June 9, the U.S. Attorney in Buffalo had issued a warrant for Sottile's arrest. As a matter of routine, the Canadian immigration department was notified. By late June, Sottile was back in Saint John.

On July 5, the immigration office in Saint John requested that Sgt. Lucas arrest Sottile on the grounds he was in Canada illegally. Sottile had been refused entry to Canada at Queenston, Ont. in 1919. Lucas took Sottile into custody but at the deportation hearing, the gangster waved his certificate of naturalization in the faces of the board and he was released.

In Ottawa, the immigration department began to press for the cancellation of Sottile's citizenship but the Under Secretary of State, Thomas Mulvey, told immigration there was insufficient



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The track of the *Hiwall*

When Joe Sottile teamed up with James Lavallee and George Stackhouse, they needed a new boat, so they bought the *Hiwall*.

The *Hiwall* already had a record as a rum boat. Described by U.S. Coast Guard intelligence as a "Canadian gas screw," the *Hiwall* was seized by the U.S. Coast Guard off Atlantic City. The Coast Guard had been tipped off and were waiting off Little Egg Harbour as the *Hiwall* put into shore. There U.S. prohibition agents and New Jersey State Police waiting for the landing had come upon a bunch of hijackers also waiting for the *Hiwall*.

As the Coast Guard picket boat closed on the *Hiwall*, its crew escaped in a small motorboat. On board, the Coast Guard found 1,000 cases of liquor. A report in the *Washington Star* noted the *Hiwall* was said to be owned by a prominent resident of the U.S. capital.

As he expanded his business, Lavallee bought the *Hiwall* on the advice of Mike Cassidy, a Saint John fisherman. Lavallee later testified he intended it to transfer liquor from the *Ruth* to shore.

In November 1925, the *Hiwall* was working on its own, tracked by U.S. Coast Guard intelligence. It was first reported running liquor from Beaver Harbour, N.B., a favourite bootlegger's harbour, to

Campobello. An intelligence report in January 1926, stated the *Hiwall* left Saint John for Halifax via Meteghan bound for St. Pierre on Nov. 21, 1925. On Dec. 2, the *Hiwall* arrived at Halifax from St. Pierre with a cargo of liquor. On Dec. 13, it arrived in Halifax from Meteghan in ballast. In January 1926, the Coast Guard reported the *Hiwall* arriving at Yarmouth on Jan. 18 and Liverpool, N.S. on Jan. 19, from Lunenburg, bound for Beaver Harbour. The Coast Guard was unable to track the *Hiwall* south and the best intelligence was that she was offloading somewhere on the coast of Maine.

That was the last trip the *Hiwall* made. RCMP Sgt. Fredrick Lucas reported in the file on Joe Sottile that the *Hiwall* was seized by Canadian customs on Jan. 27, 1926. Lucas noted that the *Hiwall* and Sottile were associated with the Zatsman firm of Saint John "who are well known to the Customs here as packers of fish, but who pack smuggled liquors with fish to disguise, to different parts of the continent."

In May 1927, the U.S. Consul in Saint John, Romeyn Wromuth, reported to Washington the *Hiwall*, still in the custody of Canada Customs, was tied up at Rodney's Slip, West Saint John.

— Dubro and Rowland

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Canada

FLASHBACK

evidence to revoke the certificate.

Safe in Canada, Joe Sottile decided to take the risk of heading back to Niagara Falls to see if he could put his alcohol business back together. When he got there, he found the bootleg business was in a shambles. The last stocks of redistilled alcohol were running out. Don Simone was operating a parallel operation using a bootlegger named James Voelker. In early July, Voelker ordered a load of alcohol from Davey Burden in New York to replace the stock seized from Sottile by the Bureau of Prohibition. Within a few days, 20 sixty-gallon drums of alcohol imported from Germany was shipped by rail from New York to Buffalo.

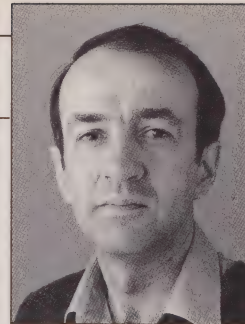
Voelker, apparently with both Simone's and Sottile's approval, ordered the immediate sale of the alcohol — while it was still being analyzed by the chemists Sottile employed for quality control. The alcohol was distributed in one and five U.S. gallon tins on both sides of the Niagara Peninsula. Then, too late, came the chemists' report. The stuff was 93.9 per cent wood alcohol, deadly poison. Local bootleggers added water, colour and flavouring, then sold it to their customers. By Thursday, July 29, 41 people were dead. The same day, the U.S. Attorney in Buffalo announced that Sottile and 90 others had been indicted as a result of the May raid on his plant. One count charged the defendants with conspiring in Buffalo, Toronto, St. Catharines, Ont. and Saint John, N.B. to violate the U.S. Volstead Act. A second count charged them with transporting the alcohol to Saint John. (It was unconstitutional under the Eighteenth Amendment to transport alcohol in the U.S. The grand jury overlooked the fine point that the U.S. constitution did not apply in Canada.)

On July 30, the Ontario Attorney General, W.F. Nickle, charged all the Canadians indicted in Buffalo, including Hamilton bootleg king Rocco Perri and Sottile's Toronto friend, Max Wortzman, with manslaughter in the poison alcohol deaths. (Secret OPP memos indicate there was little or no evidence to connect them with the poison alcohol.) Joe Sottile was also charged. He was already on the run, heading back to Saint John. He arrived in New Brunswick sometime in August.

Meanwhile, the Ontario government employed an undercover Pinkerton agent from the U.S. to penetrate the underworld in Hamilton and Niagara Falls. Information obtained by the agent indicated Sottile was behind the poison distribution. Attorney General Nickle authorized a \$2,000 reward for Sottile's arrest.

Saint John was getting "too hot." Sottile used his connections with the Halifax underworld to get a new hiding place.

Next month: *Dear Godfather: Joe Sottile On the Lam.*



Even Adam Smith had doubts

As the free trade battle moves into the quarter finals (the fight in Parliament) en route to the semi-finals (the fight before Congress), the focus is becoming sharper. By the time the finals (the Canadian election) roll around, it should be clear enough that the true winners will be the large multinational corporations and the loser the nation itself.

The free trade regular season ended with the new year as sundry committees and task forces completed their work and as Brian Mulroney and Ronald Reagan signed the pact. As in the NHL, the regular season proved nothing but did show that some fast starters were wobbling over the distance. Among these was the argument that there must be a gain in jobs simply because free trade automatically dictates it. As industry after industry testified to the loss rather than the gain in jobs, this notion dropped to the minor league status of an unproven proposition at best, a piece of government propaganda at worst.

As we move into the quarter finals, some sleepers could — or at least should — come to the fore. One of these is the example of the Maritimes after Confederation.

Confederation was, from the economic point of view, a free trade agreement between the Maritimes and Central Canada. The business interests who supported it licked their chops at that large inland market and boasted that they could compete. The cry was much the same as that heard today: only wimps can't compete.

What happened, as we know, was less than uplifting. The Maritime economy was eventually taken over by central Canadian interests, with the grab on the banks being especially crude. By the First World War that economy was by and large shut down and still hasn't recovered.

American corporations, having a tough time generating any real wealth in the face of Japanese competition, have been generating phony wealth by taking over other companies. A similar situation existed in the central Canadian economy of the late 19th century. What we can expect with free trade is a takeover binge by U.S. corporations in Canada not long after the doors are opened wide. Meanwhile many large Canadian interests — the Robert Campeaus, Reichmanns and others with vast holdings already in the U.S. — are apt to move holus-bolus to the U.S., perhaps keeping a symbolic head

office in Canada like the one the Bank of Nova Scotia keeps in Halifax.

What makes the scenario sharp is that the main claim on which the we-can-compete braggadocio rests is our prowess in banking. Banking is a Canadian strong point — just as it was a Maritime strong point in the 19th century. But it's exactly in banking — and in the wider field of financial services — that the door is opened wide through the free trade agreement. American corporations, seeing their worldwide influence in manufacturing weaken, have been wanting to compensate by having world markets opened to the area in which they're strong — services, particularly financial, computer and information services.

They've been trying to put the arm on virtually all industrial and Third World countries within their orbit to force them

Free trade offensive wavering as playoffs approach

to open up — all of which have resisted. Even Israel, which signed a free trade agreement with the U.S. three years ago, didn't concede what Canada has. Under free trade, American financial institutions will be treated like domestic ones, and because of differing rules in the two countries American banks will have far greater latitude in Canada than Canadian banks in the U.S. The financial field — the mechanism through which an economy is essentially controlled — is open to rampant takeover. The multinational forces that have been on the prowl for someone to open their financial markets have finally found a sucker: Canada.

By the time the election rolls around, the free trade initiative I believe, will be seen as the piece of extremist Conservative anarchism that it is, and that it will go down, as it must, with the Mulroney

government. The root of free trade is that it is the Canadian expression of the Reagan "revolution" — which also embraces such things as deregulation, privatization, tax cuts for the rich, the militarization of the economy and so forth. Its fundamental canon is the belief that a rampant free market will solve all economic problems.

Even Adam Smith, the formulator of market economics, didn't believe any such baloney. A totally free market was simply the venue wherein the most powerful interests conspired against the public good. National borders, tariffs, marketing boards, state enterprises (as in the Canadian mixed economy), social programs are all somehow warps on the pure flame of this largely mythical free market (how free it is can be measured by how fast large corporations run to the government when they're in trouble).

Of course there are always some cranky voters, premiers and whatnot who would rather not let go of all the rules and have to be placated. So Premier John Buchanan has a letter from Brian Mulroney containing assurances that, yes, regional development will be protected. That assurances could be accepted from such a well-exposed liar is one thing; but what laughable difference could it make two years after free trade if a suddenly frightened John Buchanan, Frank McKenna or Brian Peckford were to change his mind and oppose it as they've said they would if things turn out to be not as Utopian as promised?

Up to the end of the regular season the free trade forces had the initiative, and successfully dumped the burden of proof on those who would oppose it.

The offensive seems to me to be wavering. More and more of the divided public seems to want to know the answer to a different set of questions: What's the rush? What is there to substantiate Mulroney's "era of prosperity and regional equality" beyond clichés and cooked-up government studies? What about the consequences of knocking out the pillars (tariffs) on which the nation was originally built? Who will be the winners and losers?

To me, the answers seem quite clear, especially to the last question. Equally clear is that the nation must be defended against the assault. I say this as a not-very-ardent nationalist. In my scale there are many values higher than the nation. More profit for multinational corporations, however, is not one of them. ☒



Lisa Brown Ryan and Tony Sutton of Cormack Woodworks: videos of small business designed to encourage

It's more 'why-to' than 'how-to'

A unique project involving videos, the Anik satellite and Gordon Pinsent (sort of) has de-mystified small business in Newfoundland

by Connie Crossley

The promise of "jobs, jobs, jobs," is remembered with skepticism in some parts of Canada. In the Humber Valley/Bay of Islands area on the west coast of Newfoundland, a project called *Awakening Entrepreneurial Spirit: The Key to Job Creation* has been created to encourage more people to think about going into business to create employment for themselves and others — which will, in turn, stimulate the economy. At least, that's the hope of the people who live in the communities in the area and of the Canada Employment and Immigration Commission (Innovations Program) which has provided most of the funding for the project.

"The way we've tried to educate people about how to start a small business," says project co-ordinator Linda Foote, "is through the production of a series of seven video tapes. The tapes are unique in that they're not a series of 'how-to' tapes. Instead, they've been designed

to get people excited about small business and its potential in this area. If we contribute to making more people aware of and talking about small business and its value to the region and ourselves, we hope it will lead in the future to more successful business ventures."

About 25 local people in a variety of businesses were interviewed for the video tapes. "The entrepreneurs were surprisingly candid in interviews," Foote says. "They talked about their original business idea, how they determined if it was marketable, financial planning and their successes and failures. Everyone involved in the taping offered good, solid advice for prospective entrepreneurs and they permitted us to film their particular operation to show others what their business is all about."

"We profiled a cross-section of individuals in each community who are operating many different kinds of businesses — including farmers, fish plant owners, window and blind manufacturers,

craftspeople, people in tourism-related businesses and trucking companies. These entrepreneurs include men, women and young people. It's this local flavour that makes the project unique. Nowhere else in Newfoundland or Canada has a project such as ours been attempted."

Lisa Brown Ryan, a senior researcher with the project, says it was difficult to narrow down the topics of the videos. "Video One is an introduction to the area. It talks about how the area has grown and how it can continue to grow. We touch on the small businesses already operating in the area. Video Two," Ryan continues, "explains what it takes to be an entrepreneur, the traits and characteristics common in entrepreneurs, and to some degree, in all of us. Video Three highlights some of the steps involved in setting up a small business. Video Four deals with making a business work, citing some common reasons for failure and success."

"Video Five talks about youth in business and how they have created their own jobs. Video Six deals with women. Statistics show that women are responsible for a large percentage of business start-ups in Canada. Finally, Video Seven

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highlights the potential of the Humber Valley/Bay of Islands area. To do this we went to Prince Edward Island and Nova Scotia to film small businesses there that could be appropriate for Newfoundland. We also included the support available to potential entrepreneurs from various government agencies."

Ryan says that every face in the videos is recognizable as being from the area. "We decided that by letting local business people tell their own stories the tapes would become more interesting to people here," she says. (The only widely-recognizable personality in the videos is native Newfoundland actor Gordon Pinsent, who narrates each of the tapes.)

Memorial University in St. John's lent the project its technical and financial support. Craig McNamara, director of the Division of Educational Technology, says he felt the university's role was as a "partner in the project providing the technical expertise."

Humber Valley/Bay of Islands is a very diversified region spread over a large area. The staff decided that once the videos were finished they would like to find a way to show them to the entire area simultaneously. They explored various ways of doing that and finally, after a great deal of research, decided that a satellite broadcast via community television was the best route to follow.

The broadcast took place in late January. The satellite transmission originated from the Venture Centre in the community of Pasadena and effectively created a community television station linking the 22 communities in the region together. "It exceeded all our expectations," says one project worker. "Everything worked perfectly."

In fact, the videos, being bounced off the Anik satellite, were picked up in places as far away as Orlando, Florida, so the capacity studio audience had the extra entertainment of hearing reaction from farther away than they'd expected. Response from the local area was constant as well, with many callers taking advantage of a toll-free number provided to request further information.

Co-ordinator Foote says that after the broadcast another phase of the project began. "We've been available to visit any group who will listen. And the videos are available for public use and will be, even after the conclusion of the project."

Bill Parry is development officer for Venture Centre and a member of the Pasadena Economic Development Committee which also provided funding for the project. He believes it's been a valuable experience — "not simply to educate people on 'how-to' but to gain appreciation on the benefits of small business to the economy. We think that the type of project we've done here can be done elsewhere to achieve the same goal," says Parry. ☒



"Like skiing down a very big mountain, but better," is how one enthusiast describes the exciting sport of winter surfing

Riding the waves of winter

Small in number but big in enthusiasm, winter surfers are introducing a hot new sport to the shores of Atlantic Canada

by Mark Alberstat
Lawrencetown, N.S.: the tail-end of a winter storm scours the snow-crusted beach, leaving in its wake an ocean whipped into white-capped, rolling swells. It's a scene that would drive most people to the closest source of indoor heat. Yet, riding the waves are a handful of surfers clad in wet suits, relishing it all.

Describing the thrill of the sport, Lesley Choyce, president of the Surf Riders Association of Nova Scotia once wrote, "the wave sucks me into its throat, gobbles me up, drags me to the top of the wave, then slams me to the bottom where I'm brutally thrashed around. It's like being a mouse and getting thrown into somebody's washing machine during a heavy rinse cycle. Only it's much cooler."

Clearly, winter surfers are a unique breed. In Nova Scotia, there are about 30 people who surf along the Eastern Shore around the Lawrencetown headland, and of these, only 10 are on their boards through the winter. While they may be small in number, winter surfers are a dedicated bunch. "We — my wife and children and I — moved to Seaforth so I would be closer to the water and could surf as often as I like," says Paul Camilleri, a local surfer who is originally from Australia.

John Brannen, a resident of the Lawrencetown area, says he moved there from New Brunswick primarily for the good surf conditions. The son of a part-time boat builder, Brannen was reading the surf magazines by the time he was 12 or 13.

Camilleri, Choyce and Brannen surf year-round, but they all prefer the winter when the waves are biggest.

Most of the storms that produce surfable waves start near Kansas. The storms, or low pressure systems, are born in the American mid-west. From there they sweep across the continent and out into the Atlantic near Cape Hatteras where they start their way up the eastern seaboard on a course aimed just off the coast of Nova Scotia.

Breaking on the headlands which give Nova Scotia a jagged coastline, the waves don't die out like they do on the beach shores that dominate much of the east coast of the United States. That's why surfing takes place off the rocky points and headlands, and not the sandy beaches.

The weather in which the surfers go out is often far from good: fog, heavy overcast, sleet, or, according to Choyce, "machine gun-bullet hail." Surfers also contend with water temperatures dropping below minus 20° Celsius. Most of

the surfers stay out only about an hour before they get so cold they have to stop for the safety of their extremities. Icicles sometimes hang down onto their chest from their wet suits and their jaw muscles contract so much that all they can do is mumble. The cold can cause other problems, as Paul Camilleri can attest. Camilleri used to surf without a head covering, and recalls that he "couldn't tell the difference between getting hit by a wave and getting hit by a two-by-four." In addition, strong waves — par-



Choyce prefers winter when the waves are biggest

SPORTS

ticularly during the hurricane season in September and October — cause many injuries to inexperienced surfers.

Many of the best surfing spots are hard to reach in winter, with surfers having to wade through deep snow and climb over ice-covered boulders, while other spots can be reached only by narrow paths known only by those who know where to look. In fact, many places are identified only by vague or mysterious names like "in front of Paul's place," "the Mean Left", or "the Point." Like any number of other groups, some surfers are reluctant to give out details about their favourite spots for all the usual reasons, although as Camilleri points out, "I don't think there are too many people who are crazy enough about surfing to climb over the ice-coated rocks and wade through chest-high snow drifts to get into the freezing water to ride a wave." He adds that although many people may read about Nova Scotia in surf magazines, most of them, "want to surf in California and Hawaii. Not on the eastern shore of Nova Scotia in winter."

Yet, the attraction to wintertime surfing is strong among those who have taken up the sport. Camilleri describes it as "a rush. Like skiing down a very big mountain, but better." The exhilaration, thrill and challenge attract Choyce. He also "likes winter and climbing over snow

drifts. It adds texture to the overall experience. It is often incredibly beautiful and worth the price you pay to be out there." According to Dave Albiston, a 26-year-old independent filmmaker in Halifax, who surfs about three times a month, "It's almost magical, the feeling of the ocean in the wintertime and the wind in your face."

"It's the type of sport that once you try it you're often hooked," says Barry Timmins, one of three owners of Surf Tech Atlantic, a Halifax store that sells surfing equipment. Surf Tech sells about 15 boards each year to people who are new to the sport. Many of the boards they sell are used, traded in by people whose increasing skill level enables them to move up in board type. The biggest market for Timmins are 18 to 23-year-olds who have outgrown their skateboards. A used surfboard costs about \$300-\$400, with a good wet suit around \$300. Timmins says that while some people who are now buying surfboards are initially attracted by the image of surfing, they are ultimately won over by the sport itself.

While sub-zero water, frozen rocks and wet suits may not fit the golden, Californian image of surfing popularized by the Beach Boys in the '60s, they give off "Good Vibrations" for the hardy few who surf the winter waves off Lawrencetown. ☐

The Popsicle Man



Craig Dobbin Jr. admits to being firmly hooked

Craig Dobbin, Jr. represents half the contingent of winter surfers in Newfoundland. But according to the 23-year-old Memorial University economics student, who has been dubbed "The Popsicle Man" by *Surfer Magazine*, interest in the sport is growing. "I think people are coming around. Windsurfing has really caught on in the region, and I think interest in surfing will follow as a natural progression of that."

Dobbin and his friend Jim Tuck regularly surf the waves around Trepassey and Biscay Bays, and Monkey Bite near Cappahayden — on the southern coast of the Avalon Peninsula. While Dobbin admits surfable spots are limited around the province's rugged coast, he hopes to soon try the waves off northeastern Newfoundland. "I imagine the potential there is very good, and it's virtually unexplored."

As in Nova Scotia, the best Newfoundland surfing is in late fall and in winter. "The ideal condition," says Dobbin, "is to have a sunny day, with very little wind blowing directly off shore, and a low-pressure system that's been sitting south of the island for a few days. The low pressure systems that cause the big waves are too few and far between in summer."

Dobbin refers to himself as a "grommet", which, in surfing lingo, means a greenhorn. He began surfing last March, on his native turf because, "I wasn't about to spend the money on an airline ticket to California, and I wanted a chance to learn the sport in conditions that weren't as crowded as that." Now he's firmly hooked, admitting that, "When I'm not surfing, I think about surfing." ☐

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Spectacular bridal fashions

An increasing number of couples planning marriage are opting for an original approach to wedding wear

by Margaret Macpherson

There are times when a few friends, a Justice of the Peace and a pretty dress adorned with field flowers will suffice, but in some circles, weddings of the late 1980s are becoming elaborate and often extravagant affairs. They are also becoming more personal. According to two Maritime fashion designers who are rapidly gaining recognition in the industry, brides and their betrothed have less of an eye on their pocketbooks and more of an eye for detail in the design of their wedding day attire.

Normand Bernard, a 23-year-old student/teaching assistant at Summerside's Holland College on P.E.I., designed his first wedding gown for the marriage of two high school friends in 1982. "It's been a passion of mine ever since high school," admits Bernard. "I've been doing custom work for six years now and every one of my designs is truly unique. Today's weddings demand one-of-a-kind gowns that suit the bride's style and personality."

Bernard, who was one of last year's finalists in the Atlantic Festival of Fashion, spends much of his time in consultation with his clients before the first fabric is cut. "I feel it's important to sit down with a client and discuss what look she is trying to achieve," says Bernard. "After I make some sketches we often have to take a look at what kind of budget we're dealing with so we can choose the material for the dress accordingly."

Working mostly in traditional bridal fabrics such as taffeta, satin, organza and silk, Bernard collaborates with the bride to create an affordable gown that best reflects a fashion statement in keeping with her personality.

"Brides today are much more concerned that the dress is personally for them. They are looking for special little touches like delicate beadwork around the neckline," says Bernard. "Although the

Pearls, sequins and glass beads adorn Normand Bernard's taffeta/organza gown and headpiece





The groom sports a linen/silk suit also by Toth

trend is back to traditional weddings, that doesn't necessarily mean the bride will wear a white dress with a full skirt, a huge train and carry a couple of dozen red roses," he adds.

Besides personalizing wedding gowns by paying attention to detail, Bernard has noticed that weddings, and wedding gowns, are becoming more elaborate. "People are spending a lot more time planning their weddings," says the young designer, shaking back his dark hair and plucking an invisible thread off a cutting table. "One of the first things a bride considers is her dress. Many of my gowns involve beading with pearls or sequins and that is very time-consuming but adds to the uniqueness of a gown. With lots of lead time, we can create a fantasy made real for the bride who has visualized how she wants to look on her wedding day."

Another designer who specializes in creating fantasy bridal wear is Catherine Toth of Halifax. The 33-year-old designer does not exercise all her talents on her gowns, however. Toth has also outfitted many a groom for his wedding day and — like brides — bridegrooms and their attendants are often looking for that special suit that cannot be purchased at a shop.

"Men will surprise you," says Toth with a chuckle. "They zero in on designs and know exactly what they want to look like. For the most part, that look is classic."

Catherine Toth has set up and disbanded two studio/retail outlets in Halifax since she started doing custom fashion designing in 1979. She admits not caring for the retail side of the business, and because of this, she now works out of a small studio in her home and produces

Thai silk gown by Catherine Toth has inverted "tulip" skirt, bowed sash and gauntlet gloves



Beading and appliqué accent this Toth gown

high quality day and evening wear under the label Catherine Toth for CAT designs.

Like Normand Bernard, Toth enjoys the unique and fanciful aspects of bridal design. "I've always done bridal wear because I love the fantasy aspect of it," says Toth. "I'm not doing a specific bridal line because I believe that the design has to be suited to individual clients. I deal a lot with lifestyle when working out designs," she adds. "After all, a woman is going to be in a gown for the whole day. It's important that it's comfortable as well as beautiful."

Toth agrees that some people are spending a lot more time and money on weddings than they used to. In one word, she describes the wedding trend for the late 1980s: Elaborate. "Most of my wedding clients are looking for big, fancy gowns that they can keep and one day pass on to their children. People who are getting married these days want their wedding clothing to be heirlooms for the next generation," explains Toth.

Because of this trend in wedding wear, Toth believes that clients are willing to spend more money on quality fabrics and are looking for personal detailing in the designs. "All my fabrics — silks, linens, fine cottons — come from Europe or the Orient and they are the highest quality. When you have good quality material to start and then add some personal touch like beadwork, you end up with a gown that really is an heirloom and is worth keeping," she says.

Traditionally, marriages have been considered "one-time-events," and to suit the occasion, many of today's brides and grooms look to fashion designers like Catherine Toth and Normand Bernard for the ultimate in wedding splendour. ☒

Traditional styling is complemented by antique pearls in organza/taffeta gown by Bernard



MAKEUP BY SHAMME MARTIN; HAIR BY SEAN MCGOWAN

Dinnerware with personality

Handcrafted place settings offer a unique and personalized way to dress up your table in style



Black/gold glaze and crisp lines lend drama to Peter Jansons' setting



Pastels and delicate brushwork mark Wendy Gray's traditional styling

For a couple planning marriage, choosing a dinnerware pattern can require as much care and consideration as the wedding itself. Will it be a traditional china pattern — something subdued and tastefully elegant? Or something modern, bold and dramatic?

Couples have a broader choice than ever when it comes to the dishes that grace their table, and an increasingly popular alternative is hand-crafted pottery. The creations of Atlantic Canadian potters have come a long way from the earthy, salt-glazed honey jars and macrame-hung planters so abundant at craft fairs around the country a decade ago. Today's designs are sophisticated and diverse, and the dinnerware itself — durable and often, dishwasher- and microwave-safe.

Joan Auld, Prince Edward Island's handcraft development manager, cites a growing appreciation of handcrafts in

general, as witnessed by increasing sales every year. "In the 1980s I think we're moving back to traditional values like quality and workmanship," says Auld, who adds that when it comes to tableware, "a lot of people aren't really satisfied with what's available in retail stores."

According to Halifax potter Wendy Gray, handmade pieces have a certain warmth about them that manufactured articles just can't match. Gray makes traditional stoneware place settings with delicate Japanese-style brushwork. (The floral design was inspired by the pattern on a quilt made by her mother.) "Often my customers are repeat customers," says Gray. "They come back time and again and we get to know each other. They feel like I'm a person, rather than a machine. And they appreciate the fact that I've put my personality into the work."

In the process the customer is well served because a dedicated craftsman puts a great deal of thought into the design

of the pieces. For example, Gray includes little "thumb stops" on her mugs, which make them easier and more comfortable to hold. Such time-consuming details are not often found on ordinary, mass-produced merchandise.

Another of the region's well-known potters, Peter Jansons of Brackley Beach, P.E.I., cites another feature that distinguishes handmade dinnerware. "The creative hands of a potter put energy into a plate when it is made. That energy goes on and keeps giving every time the plate is used."

While Jansons concentrates most of his effort on sculptural vases, bowls and wall art, he also creates tableware on commission. "I like to design the set as a whole, rather than just a plate. The plates will be more or less the same size, and have a similar motif, but each one will be one-of-a-kind," he says, adding that each set is also based on a particular theme. For example, a dramatic black and

gold set that he designed recently sports a lightning-like motif, signifying the "electricity" that exists between two individuals drawn together in a common bond of love and marriage.

Wendy Gray and Peter Jansons tailor their designs to the wants and needs of their clients. "If a customer wants a certain shape of bowl or mug," says Gray, "I'll try to give it to them." A good designer-potter also considers lifestyles, as Jansons explains. "If people are really into soups, always serving chowders, etc., then you would want a lot of effort into the soup bowl. Do it big — like a dinner plate. Or if people have a lot of buffets you would want to do some special serving pieces."

Such personalized service doesn't come cheaply. For each four-piece setting, Wendy Gray charges about \$50.00. A setting by Peter Jansons can cost from \$80 to more than \$100. The saving grace, according to Gray and Jansons, is that most of their tableware can and should be used everyday.

"It's not just meant to sit on a shelf and look pretty," says Gray, pointing out that her sturdy stoneware can even be put in the oven. In fact, stoneware dishes are stronger than ordinary dishes because they've been turned on a wheel and the clay has been compressed (and thus strengthened) by the hand of the potter. By contrast, manufactured dishes are usually made by pouring the clay into molds.

Of hand-crafted pottery, "Stoneware is more durable for day-to-day use," says Gray, who advises that when buying stoneware or other hand-made dinnerware, "examine the pieces fairly closely to make sure that the edges are rounded, and therefore, less likely to chip." She also suggests choosing a shiny or semi-shiny glaze over a matte one, "which is likely to stain more easily. Also, a matte glaze is more easily scratched by the motion of knives and forks against the plate. That's why I use a shinier glaze on my dinnerware."

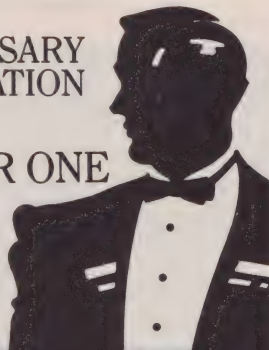
Also, much of the hand-made stoneware being produced today is dishwasher and microwave-safe. The general exception is dinnerware with lustre glazes; but then, you wouldn't put your gold-edged Wedgewood bone china in the dishwasher or microwave either. When in doubt, ask before you buy, and if the dinnerware is a gift, test a sample piece.

As proof of the sturdiness of their work, both Wendy Gray and Peter Jansons point out that they've been using a set of their own dinnerware, daily, for more than five years, and in that time, neither has broken a piece.

For couples getting married, many craftspersons — and shops that sell their wares — even operate traditional bridal registries that allow wedding guests to buy dishes and accessories, piece by piece.

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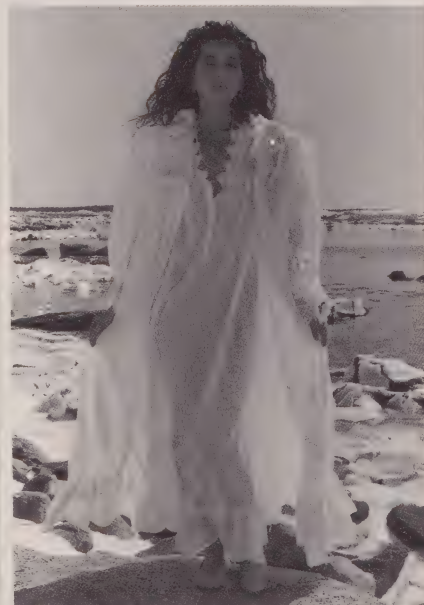
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Sweet Victorian dreams

Original nightgowns by a Fredericton fashion designer celebrate romance, womanhood and hand-made quality

The nightgowns designed by Fredericton's Jo-Anne Rooney-Olthafer (JARO Creations) are billows of soft white cotton — all hand-tucked and trimmed with Parisian lace and satin ribbons and reminiscent of Victorian femininity.

"I like the Victorian era just before it became gaudy," explains Rooney-Olthafer as she shows exactly where the ribbons and lace will go on the puffy-sleeved, snowy gown that she's confidently putting together.

A small woman, she looks the perfect model for her own creations. Because of their cut, however, her gowns are well suited to women of any size.

It's obvious that Rooney-Olthafer likes the gowns herself. "They're fun to make," she says, "and sort of dreamy. I imagine how the woman who wears one of them

will feel. It's so nice to curl up in a pretty nightgown."

Born in Rothesay, N.B. and a graduate of the University of New Brunswick, Rooney-Olthafer has lived in Toronto and Montreal. A talented singer and guitarist (she's now a member of Fredericton's Downtown Blues Band), she found herself with time on her hands when — with her husband Jan, a navigational officer — she moved from Toronto to Montreal where singing opportunities for English speaking vocalists did not come her way as frequently.

Her husband's job often took him away from home for as long as three months at a time. Since Jo-Anne Rooney-Olthafer has always been interested in sewing it seemed a natural way to fill the time alone. She began creating small decorator items out of fabric. Then some

of her friends began to ask her to design and make clothes for them, and she soon became proficient. When the couple moved to Fredericton, Jo-Anne Rooney-Olthafer found her soft craft items in demand at several boutiques, one of which was Eloise Ltd., which specialized in cotton clothing. At the suggestion of shop owner Eloise Wetmore, Rooney-Olthafer began to design and make the nightgowns exclusively for Eloise Ltd. They were an instant hit and she's been busy producing the gowns ever since. "I had no idea," she says with awe, "that it would develop like this."

This year, Eloise and Jo-Anne are introducing an original spring line of cotton designs. Jo-Anne is also working on a line of specially-designed angora knitwear for the boutique.

So far she's been able to keep up with the demand, even though she describes herself as currently "a cottage craft industry. Just me, myself and I." But given the rate that business is growing, she has plans to hire and train staff to help with the actual hand production which she considers her trademark. This will leave her free to concentrate on designing. It's a decision she's not entirely happy with, because, she explains, "I like to design *and* make the gowns."

In spite of the pressure, she looks perfectly happy sitting in the middle of a measuring graph on her studio floor, surrounded by pins, lace and ribbons. Bales of material rest in a corner and a sewing machine waits in the sunshine of a wide south window.

Inspiration often comes from thumbing through old Victorian books or catalogues. New designs sometimes develop as a natural progression from others she's already done. Other times, ideas emerge while Rooney-Olthafer just sits in her sewing room, surrounded by bits of lace and ribbon and swatches of cotton.

Once she has an idea, she makes a rough drawing showing all the folds, lace and ribbon in place. Then she begins to cut and sew. Regardless of where the idea for the design begins, what eventually emerges is always an original JARO Creation.

She especially loves working with cotton. "Cotton is so durable," she says. "It's lovely to work with and to wear. It's cool in summer and warm in winter. It's light, easy to manage, washable, and even bleachable. In fact, the more you wear it and wash it, the softer and silkier it gets."

She claims that with proper care, her gowns — which retail for about \$60 — can last a lifetime. And in the meantime, says the Fredericton designer, "I try to imagine the woman who buys one nestled in the corner of a cozy couch, perhaps sipping wine, and I always wish good thoughts for her." ☑



PHOTOS BY RAY FENNELLY

Scarves with artful appeal

Newfoundland artist Di Dabinett takes an original and playful approach to designing silk scarves

by J.M. Sullivan
It's almost a fashion cliché that a Frenchwoman doesn't consider herself properly dressed unless she has a Dior scarf around her neck. While, in North America, the right scarf may not be regarded as a fashion necessity, most women would agree that it is a nifty accessory — a great way to add instant interest to an outfit.

Off-the-rack scarves are always a hot item in fashion shops, and most women have a stash of them. But the originality and affordability of hand-painted scarves make them popular too — particularly when they're as imaginative, attractive and easy to care for as Di Dabinett's original silk creations.

Di Dabinett is a visual artist who lives in Shoe Cove, a tiny coastal community about 19 miles north of St. John's, Nfld. Mainly, she works in silk, including scarves that are distinctive, beautiful and practical. Her scarves — which sell for about \$25 each — as well as her hand-painted silk banners are well known

to patrons of many art galleries and craft shops in Halifax, Annapolis Royal, St. John's, Stephenville, Gander, and Sackville.

"I take my inspiration from different sources," says Dabinett, who is originally from Zimbabwe. "I use technical books for information and I do some snorkelling. But I don't work from pictures or slides."

Much of that inspiration comes from the environment in which she lives. Being close to the ocean, Dabinett has a fascination with the sea, that translates into the fanciful fish, shells and other sea creatures that frequently adorn her silk scarves. "There's something about painting fish on silk . . . the texture of silk suggests fish; it's slippery and soft. There's the influence of living in Newfoundland, although I painted fish when I lived in Ontario. For me fish have a mystical and magical environment. They can be amusing, or even frightening." Not that her scarves are bizarre; on the contrary, they are lovely, with their soft

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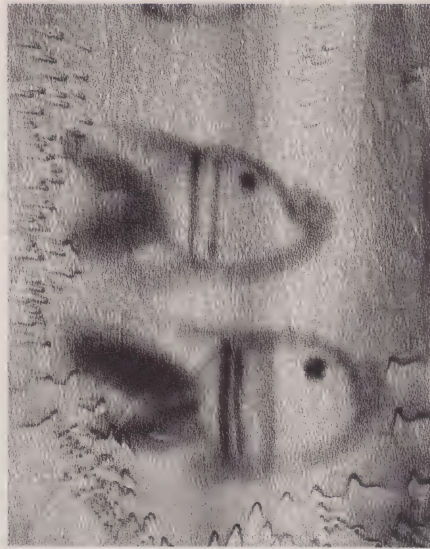
FASHION

pastel colours and vibrant designs.

Dabinett has a preference for earth and sea colours — another direct influence of the places in which she has lived. "The colours from Zimbabwe are still with me — the blues, yellows, browns and greens." The Newfoundland landscape, while more subdued, reinforces those colour preferences. Yet, at the same time, Dabinett insists, "I don't have particular colours in mind when I start. I get excited by certain combinations as I go along. Some days I just have 'blue days'."

She hand-paints on silk in a way that is similar to watercolour painting, another of her favourite mediums. "For both techniques the surfaces are white and the colour process shapes the work. Both are transparent media and the colour blending logic is the same." She free-paints the designs on the fabric, and controls the colour intensity and tone by controlling how wet and dry the fabric is — usually with the help of a hair dryer.

No two scarves are alike. "There's a continuous colour background, so people can wear them differently to expose a number of different colours. The hand-painted fish are all different, a free-flowing idea. The work in the centre is sprinkled with salt (a common practice) which gets a number of colours sparkling and 'halo-ing' together. The salt gives the



The sea and its creatures are favourite themes

colours texture, and suggests colour for the whole length." It also gives the impression of looking through the water at the sea creatures highlighted in the designs. The colours merge, the backgrounds have depth and the objects look wet and clean.

Although Dabinett admits to "not being a particularly fashion-conscious person," she is very conscious that her scarves should hang well and look good

when worn. She paints on two sizes of silk: 12" by 60" rectangles, and 30" squares. "The long ones are more popular because people think they're easier to wear."

"When I come up with the imagery, I think of how the scarf will hang. People tend to fold the squares into a triangle, so the more important accents are in the corners. With the long scarves, I put the nice pieces at the ends."

She prefers a heavy-weight silk — a straight weave, a twill (which is woven like denim) or a *crepe de chine* — for durability and because it hangs well. She also uses colourfast dyes. While she recommends handwashing her scarves, they can be safely machine-washed without snagging or "bleeding."

Currently, Di Dabinett markets half her work through art galleries and craft shops, and half through craft fairs in Halifax, St. John's and Ottawa. She sells everything she makes. She also produces large commission banners for corporate and private clients around the region.

"I'm hoping to expand my market soon to shops in Ottawa and Toronto," she says, also making the point that she and her husband, who is a professor of microbiology at Memorial University, plan to stay in Newfoundland. "I like the slower pace of life, and people here still have time to spend on each other." ☒



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For spring and summer '88 P.E.I. fashion designer Patty Palmer introduces a cool new line of colourful sportswear

Palmerbeach is hot. If you haven't yet heard about Palmerbeach, it's an exciting line of original sportswear by Prince Edward Islander Patty Palmer, a 23-year-old fashion designer with a knack for hitting the nail on the head when it comes to creating spring and summer fashions with real appeal. Within the space of three years, she has expanded from a modest collection of men's beachwear to an extensive line of spring and summer sportswear, mainly for women. And she sells everything she makes.

by Catherine Edward

"I design things I think people will buy," says Palmer, who graduated from the fashion design program at Toronto's Ryerson Polytechnical Institute in 1985. Her sportswear includes shorts, tops, skirts, jackets, beach cover-ups, dresses, pants, and bandeaus — all in 100 per cent cotton. The colours are bright, with a mixture of solids, stripes and cheerful prints. While Patty Palmer considers herself mainly a designer of women's fashions, she also features a limited line of men's shirts, shorts and t-shirts. The fits are simple: small, medium and large. And, Palmer explains, if the fit isn't quite right, "we'll fix it while you wait. It takes only minutes to make a few small adjustments. People are always amazed that we can do it so fast."

Rather than trying to compete with major manufacturers and top designers, Palmer has found her niche designing "for the lifestyle of the Maritime provinces." That means clothes that are functional and stylish — but not necessarily trendy. "I don't care about trends, about what's 'in' for spring. I know what I like to wear. I want my clothes to be consistent throughout the seasons. Trends in the Maritimes are not so sudden. We like to wear our clothes longer than in places like Toronto. If you bought

Palmerbeach last year, you can add to it this year."

While Palmer designs for the Maritime lifestyle, an estimated 40 per cent of her sales are to tourists, who respond enthusiastically to the clothes. "Tourists like the lifestyle on the Island, and the functional, colourful clothes I design to suit that lifestyle," she explains. The clothes also represent practical souvenirs to visitors "from away".

Palmer has been pleasantly surprised to discover that while she designs for the 18 to 35-year-old market, her clothes are consistently popular with women up to 60. Obviously her classic lines and styling appeal to women of all ages.

This year, Patty Palmer moved her operation from an industrial park location outside Charlottetown to a downtown office where she has set up a design studio and boutique. Her new office, in a row of Victorian townhouses on Great George Street, is marked with only a simple brass plaque engraved with "Patty Palmer Designs Inc."

Explaining the move downtown, Palmer says, "When you are a manufacturer, the profit margin is tight. I wanted to move from a factory operation to 'cottage' piecework because it's easier to keep production costs under control.



Here's the best map we know of...

This large, colourful map of the Maritime provinces has just been published. At *Atlantic Insight*, we're using it to pinpoint our writers and photographers, and to flag the museums and art galleries who will be featured in our new Heritage Guide in May.

For offices, for homes, this is the biggest, most detailed and most up-to-date map of the Maritimes we know of. It measures 42" x 56".

The map was commissioned by the Maritime Provinces Education Foundation and created by the skilled cartographers at the Maritime Resource Management Service Inc. in Amherst. It is now in use in schools across the three Maritime provinces.

You can order your own copy through *Atlantic Insight's* mail order service. It comes on heavy stock, and is shipped in a cardboard tube.

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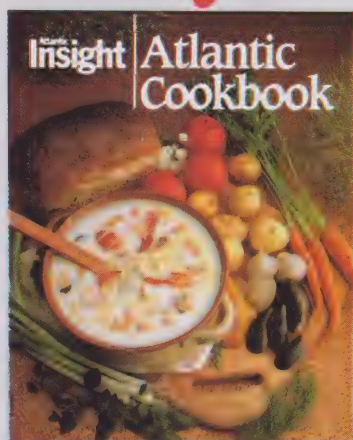
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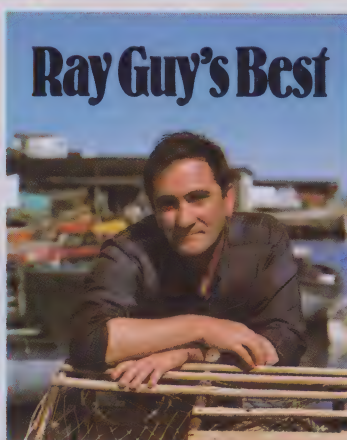
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FASHION



Palmer designs "for the Maritime lifestyle"

I work here with one other seamstress and I have five women who sew in their homes."

The new arrangement has also enabled Palmer to expand her business, as well as take on more custom work. "In summer we will be closing the custom design studio and using the whole space as a boutique," which, in turn, will revert partly back to a design studio in the fall. This year, Palmer will also be expanding her market, to Halifax, Moncton and New Glasgow.

Palmer says that this year, we can expect "more colourful, simple clothes that are durable and easy to care for and fun to wear," adding, "I'm improving durability with more seaming." She also hints at a fall line in the not-so-distant future, although right now the summer market is enough to keep Palmer busy all year.

But there is one thing that Patty Palmer insists won't change about her business; she has her sights set firmly on remaining in Prince Edward Island. "I think it's important for Maritimers to have their own designers," she says. To that end, she has built a successful business creating carefree and functional sportswear that fits the Atlantic Canadian lifestyle to a "T."

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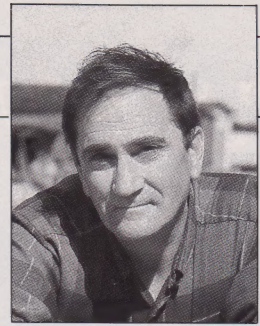


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Landmines among the cow pats

Fear of speaking in public is said to be one of the most common phobias. There's stage-fright and, in radio, mike fright and being camera-shy is a misery. Type-fright, too, is real. In writing, it seems, the things that go bump in the night and scratch upon the scriveners windowpanes are on the increase.

From this angle, a great and roaring avalanche of lobby and special interest groups — some carrying pitchforks, others pulling up in the wee hours with the stationwagon-loads of unmarked \$20s — has made it a much livelier game.

But, to look on the bright side, it adds a soupçon of menace to keep the writer's ears pricked. Even the gentle poets wandering through daisy-dotted fields should probably add steel toes to their gumboots ... because there are getting to be some nasty landmines among the cow pats.

On average, the equivalent of five pages of the Oxford English Dictionary makes some proscribed list. Not only must we mind our p's and q's but there are some pretty savage and often self-appointed watchdogs demanding to sniff our r's.

Damning the torpedoes at full speed ahead is not for the faint of heart. I suspect there'll be an upsurge of an "underground" press with shooting from the lip a specialty. The heavy hand of censorship always gets a finger or two broken.

Aged and infirm writers like me can get wedged between tip-toeing through the tulips and batteries of lawyers now and the fine old claymore slashing of a few decades ago.

What happens when you've got to do the splits and think of what not to write while thinking of what to write?

In the olden days, sonny, or of course, girly, as the case may allegedly be, there were two basic and potentially-lethal pitfalls.

By lethal, I mean hanging and drawing with the quartering an option depending on the Queen's and/or the editor's wife's bridge club's mercy.

Spelling an advertiser's name wrong in some Chamber of Commerce-coddling "news" story got you slashed to the backbone with the cat-o-nine tails; worse was in store for getting the name of some fishing pal of the proprietor right in the courtroom jottings when the blighter was up on his third conviction for torching the

orphanage on Christmas Eve.

"Alleged" was the only critical word you needed engraved on your heart, liver and tripes.

Standard issue was a sort of large pepper-shaker affair attached to the typewriter and always kept topped up with "allegeds."

You had to be alert if only to who had friends in court, yes, even unto the third and fourth generations, and then ferret out a list of names of relatives extending — to be on the safe side — to third cousins.

Bear with me, sweet reader. You see what I mean about type-fright running rampant? The writer these days must have a strong paddle and a brave canoe ... and I hasten to acknowledge the patent and copyright on that one. Plagiarism just scratched on my windowpane.

That old "fairness-in-reporting" was chastely simple policy and thus had one main beauty in that it appealed to the organic, fibre-enhanced, God-given slug-gish natures of such as myself.

(The above "defect" in my character is not to imply or infer or chuck-it-over-the-transom-and-run, any un-niceness whatsoever ... so my battery of razor-keen legal beagles assure me ... to any or all of: my parents, grade four teachers I have had, wonky genes in Adam and Eve and especially not to a handiwork of God, such as myself, in case He's having a hard day complicated by low celestial biorhythms and Oral Roberts yet again.)

I can actually bring myself, seriously, folks, to pity the lot of editors, publishers, producers in the present day and so-called age of alleged "fairness-in-the-media." My heart bleeds for the brutes. Total war does strange things to people.

If you wanted to be merciful and send them off to a peaceful grave (I'm speaking in a completely figurative sense of course) there's a quick way to do it.

Simply creep up behind them, when their product has been already sent out into the public's clutches, and shout loudly that they've just discovered a new and fierce pressure group in a remote place which, within living memory, has undergone six name-changes and been in charge of 487 different little Hitlers representing every complexion in the catalogue.

It must be especially hot these times in some TV newsrooms across the land. Some of the brave souls have copied their confrères in the States. The plan is to unearth a couple of zealots at opposite ends of the debate, ginger them up with

a swift dab of liniment under the tails, and let them have at it.

The theory is that ratings are connected to the depth of eviscerated tripes on the studio floor. Well, blood on the ice works for the sports department, doesn't it?

But all this shot-and-shell means that not a few TV persons either spontaneously combust or appear to be having out-of-body experiences.

Perhaps this is why your natural-born TV producers more often than not have mothers who bear an astonishing resemblance to Shirley MacLaine ... but don't hold me to that. Shirley, by now, has surely patented herself.

Of course, some of the paranoia in TV newsrooms (but none within 7,893 miles from where you're reading this) may stem partly from the interior design of the premises much of which was committed in palmier days when the trendiest and most expensive paperhangers were always on tap.

Or it may come, in part, from the zingy vibes of those who are about to perish miserably in front of the cameras and are waiting in the wings, the very walls of which whisper gleefully concerning blood on the saddle tonight.

Television seems to be struggling into its first pair of long pants while having forgotten to remove its diapers. Great emphasis and cash are pumped into making the killer interviewer more effective. Escalation was bound to follow.

The prospective lamb to the slaughter takes crash courses in the same techniques. Every interview is a clash of the titans, sumo wrestling disguised as useful dialogue. With the screws tightening on every hand, who's sweating the decision of whether to say that the errant dog-catcher with the camera up his left nostril reacted visibly to the crusher question?

Reacted visibly? Aren't we at the point where that's a no-no? It's hardly fair ball to comment on every facial twitch of the wretch under the gun ... and probably soon illegal without a batch of medical "experts" behind you to testify that the twitch could not have been possibly caused by any known disease, affliction, malady or pestilence.

(All of the above, by the way, was actually written by my 23-pound cat named Cecil. I've got a written agreement with him that if the snarling watchdogs, self-appointed or otherwise, finally come he'll take full responsibility. There, that seems to cover everything.)

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